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8 parts

KAMMERSINFONIE

für

Streichorchester,
Oboe, Clarinette, Horn, Fagott
und Klavier (B dur)

von

PAUL JUON

OP. 27

Als **Oktett** ausführbar bei einfacher
Besetzung der Streicher ohne Kontrabaß
OP. 27^a

Als **Septett** für 2 Violinen, 2 Bratschen,
2 Violoncelle und Klavier
OP. 27^b

Herrn J. H. Block gewidmet

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Kammersinfonie.*)

I.

Paul Juon, Op. 27.

Allegro non troppo.

15031 kmw

Horn in F. *Munter.*
f

Klavier. *Allegro non troppo. (M. M. ♩ = 138)*
p

Oboe.

Clarinette in B.

Horn.

Fagott.

Bratsche.

Violoncello.

Ob.

Clar.

Violine.

Br. *dolce*

Vello. *pizz.*

p dolce

Music copy 31 Universal Music Co. 28pts.

* Der Kontrabaß ist in diese Partitur nicht eingetragen. Er verdoppelt fast überall die Baßtöne des Violoncell oder des Klavier, sodaß der Dirigent ihn leicht aus jenen beiden Stellen verfolgen kann.
Dieses Werk kann auch als Septett gespielt werden. An die Stelle der 4 Blasinstrumente treten dann 3 Streichinstrumente: Violine (II), Bratsche (II) und Violoncello (II).
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Ob.

Clar.

Horn.

Fag.

Viol.

Br.

cresc.

poco a poco cresc.

poco a poco cresc.

cresc.

poco a poco cresc.

musical score for "L'Allegretto" by Franz Schubert, measures 1-4. The score is in 3/4 time, key of B-flat major, and features a piano (p) dynamic. The tempo is marked "molto rit." (very slow). The score is written for piano and includes a section marked "8".

Ob. a tempo
espressivo

Clar. espressivo

Viol. p

a tempo

mf p

Pav.

Clar.
Horn.
Fag.
Viol.

espressivo

Ob.
Clar.
Horn.
Fag.
Viol.
Br.
Vello.

ritard.

B a tempo

mf

mf espressivo

ritard.

B a tempo

mf

cresc.

f

cresc.

f

molto rit.

a tempo e giocoso

First system of musical notation, featuring five staves. The first four staves are marked *cresc.* and the fifth is marked *meno f*. The tempo changes from *molto rit.* to *a tempo e giocoso*. The notation includes various musical symbols such as notes, rests, and dynamic markings.

molto rit.

a tempo e giocoso.

Second system of musical notation, featuring two staves. The first staff is marked *cresc.* and the second is marked *meno f*. The tempo changes from *molto rit.* to *a tempo e giocoso.* The notation includes various musical symbols such as notes, rests, and dynamic markings.

Third system of musical notation, featuring five staves. The first four staves are marked *cresc.* and the fifth is marked *meno f*. The tempo changes from *molto rit.* to *a tempo e giocoso.* The notation includes various musical symbols such as notes, rests, and dynamic markings.

First system of musical notation, measures 1-8. The system consists of three staves. The top two staves are treble clef, and the bottom staff is bass clef. The key signature is one flat (B-flat). The music features a complex, fast-moving melody in the upper staves, with many sixteenth and thirty-second notes. The lower staff provides a harmonic accompaniment with chords and moving lines. Dynamic markings include *cresc.* (crescendo) and *p* (piano). A first ending bracket labeled '8' spans measures 7 and 8.

Second system of musical notation, measures 9-16. The system consists of three staves. The top two staves are treble clef, and the bottom staff is bass clef. The key signature is one flat (B-flat). The music continues with complex, fast-moving melodies and accompaniment. Dynamic markings include *p* (piano), *cresc.* (crescendo), *f* (forte), *sfz* (sforzando), and *mf* (mezzo-forte). A first ending bracket labeled '8' spans measures 15 and 16. A section marker 'C' is placed above the staff at the beginning of measure 13.

This musical score is arranged in two systems, each containing five staves. The top four staves of each system are for string instruments (Violins I, Violins II, Violas, and Cellos/Double Basses), and the bottom staff is for the piano. The key signature is one flat (B-flat), and the time signature is 4/4. The score features a variety of musical textures, including rapid sixteenth-note passages, sustained chords, and dynamic contrasts. Dynamic markings include *mf* (mezzo-forte), *p* (piano), *cresc.* (crescendo), and *sfz* (sforzando). The piano part consists of block chords and arpeggiated figures, often with vertical lines indicating simultaneous sounds. The string parts include melodic lines with slurs and rapid rhythmic patterns.

First system of musical notation. It includes piano (p) and violin (Viol.) parts. The piano part features complex rhythmic patterns with triplets and sixteenth notes. The violin part has a melodic line with slurs. Dynamic markings include *f* (forte) and *ff* (fortissimo).

Second system of musical notation. It includes piano (p) and violin (Viol.) parts. The piano part features complex rhythmic patterns with triplets and sixteenth notes. The violin part has a melodic line with slurs. Dynamic markings include *poco a poco dim.* (poco a poco diminuendo).

Third system of musical notation. It includes piano (p) and violin (Viol.) parts. The piano part features complex rhythmic patterns with triplets and sixteenth notes. The violin part has a melodic line with slurs. Dynamic markings include *poco a poco dim.* (poco a poco diminuendo).

Fourth system of musical notation. It includes piano (p) and violin (Viol.) parts. The piano part features complex rhythmic patterns with triplets and sixteenth notes. The violin part has a melodic line with slurs. Dynamic markings include *poco a poco dim.* (poco a poco diminuendo).

Fifth system of musical notation. It includes piano (p) and violin (Viol.) parts. The piano part features complex rhythmic patterns with triplets and sixteenth notes. The violin part has a melodic line with slurs. Dynamic markings include *ritard.* (ritardando) and *a tempo*. The system concludes with a double bar line and a repeat sign.

The musical score is arranged in systems. The first system includes staves for Clarinet (Clar.), Violin (Viol.), Trombone (Br.), and Cello (Vello.), along with a grand staff for the piano. The second system continues the orchestral parts. The third system features the Oboe (Ob.), Clarinet (Clar.), Horn (Horn.), Violin (Viol.), Trombone (Br.), and Cello (Vello.), with the piano part continuing. The fourth system shows the piano part with complex rhythmic patterns and triplets.

Key musical markings and dynamics include:

- p* (piano) and *mp* (mezzo-piano) in the first system.
- poco cresc.* (poco crescendo) in the second system.
- espressivo* and *pizz.* (pizzicato) in the third system.
- cresc.* (crescendo) in the third and fourth systems.
- mf* (mezzo-forte) in the fourth system.
- arco* (arco) and *f* (forte) in the fifth system.
- Triplets in the sixth system.

This page of musical notation is divided into three systems. Each system consists of a grand staff (treble and bass clef) and three vocal staves (soprano, alto, and tenor). The key signature is one flat (B-flat), and the time signature is 4/4.

System 1: The vocal staves feature long, flowing melodic lines with many ties. The piano accompaniment in the grand staff has a steady eighth-note pattern in the right hand and a more active bass line. Dynamics include *f* (forte) and *cresc.* (crescendo).

System 2: The vocal staves continue their melodic development. The piano accompaniment features a prominent, rapid sixteenth-note figure in the right hand. Dynamics include *f* and *cresc.*

System 3: The vocal staves show further melodic progression. The piano accompaniment maintains the sixteenth-note pattern. Dynamics include *f* and *cresc.*

First system of the musical score. It includes staves for woodwinds (flute, oboe, bassoon), strings (violin, viola, cello, double bass), and piano. The piano part features complex chordal textures and arpeggiated figures. The woodwinds and strings play melodic lines with various articulations.

Second system of the musical score. It includes staves for woodwinds (flute, oboe, bassoon), strings (violin, viola, cello, double bass), and piano. The piano part continues with complex textures. The woodwinds and strings play melodic lines. A rehearsal mark 'E' is present above the piano staff.

Third system of the musical score. It includes staves for woodwinds (flute, oboe, bassoon), strings (violin, viola, cello, double bass), and piano. The piano part continues with complex textures. The woodwinds and strings play melodic lines. A rehearsal mark 'E' is present above the piano staff. The system concludes with a double bar line.

arco
f
arco
f
arco
f

pizz.
pizz.
pizz.

F

arco
arco
arco

F

This page of musical notation is divided into three systems, each containing multiple staves for piano and orchestra. The notation is complex, featuring many triplets, slurs, and dynamic markings such as *ff* (fortissimo). The key signature is one flat (B-flat), and the time signature is 4/4. The first system includes a grand staff (treble and bass clef) and three additional staves. The second system includes a grand staff and three additional staves. The third system includes a grand staff and three additional staves. The notation is dense and detailed, with many notes and rests.

Horn *dim.*

Viol. *dim.*

Br. *dim.*

Vello. *dim.*

p

dim.

p

Horn. *ad lib. cresc.* *f* *poco a poco accel.* *rit.*

Br.

Vello.

G a tempo

Ob.

Clar.

Horn.

Fag.

mf

mf

mf

Br.

Vello.

p

p

G a tempo

p

Ob.
Clar.
Viol.
Br.
Vello.

p
p
do'ce
p
p

Horn.
Fag.
Viol.
Br. pizz.
Vello. pizz.

Clar.
Horn.
Fag.
Viol.
Br. arco

mf
mf
poco a poco cresc.
poco a poco cresc.
cresc.
cresc.
poco a poco cresc.

This image shows a page of a musical score, likely for a string quartet, consisting of five systems of staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like "cresc." and "f". A rehearsal mark "H" is visible in the first system. The bottom system features a dense texture with many beamed notes, possibly representing a complex rhythmic pattern or a specific instrumental technique. The overall layout is typical of a printed musical score, with staves grouped together and measures separated by vertical bar lines.

Musical score for the first system, featuring vocal staves and piano accompaniment. The system includes four staves: two vocal staves (Soprano and Alto) and two piano staves (Right and Left). The key signature is B-flat major (two flats). The tempo is marked *ben marc.* (ben marcato). The dynamics include *ff* (fortissimo) and *mf* (mezzo-forte). The piano part features a prominent eighth-note pattern in the right hand and a more active bass line.

Musical score for the second system, featuring vocal staves and piano accompaniment. The system includes four staves: two vocal staves (Soprano and Alto) and two piano staves (Right and Left). The key signature is B-flat major (two flats). The tempo markings are *molto rit.* (molto ritardando) and *a tempo*. The dynamics include *mf* (mezzo-forte), *p* (piano), and *mf espressivo* (mezzo-forte espressivo). The piano part features a prominent eighth-note pattern in the right hand and a more active bass line.

The first system of the musical score features three staves. The top staff is for Clarinet (Clar.) in G major, showing a melodic line with eighth and sixteenth notes. The middle staff is for Bassoon (Fag.) in G major, providing a harmonic accompaniment with eighth notes. The bottom staff is for Violoncello (Vello.) in G major, featuring a more active melodic line with eighth and sixteenth notes. The tempo is marked 'Andante' and the mood is 'espress.' (expressive). The key signature has one flat (F major or D minor).

Musical score for the first system, featuring five staves. The first four staves are vocal parts, and the fifth is a piano accompaniment. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Dynamics and markings: *cresc.* (crescendo), *f* (forte), and *3* (triplet).

Musical score for the second system, featuring five staves. The first four staves are vocal parts, and the fifth is a piano accompaniment. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Dynamics and markings: *cresc.* (crescendo), *molto rit.* (molto ritardando), *a tempo e giocoso.* (a tempo and playful), *meno f* (meno forte), and *mf* (mezzo-forte).

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Ob. **K**

Clar.

Horn.

Fag.

mf

mf

Vi. I.

Br.

f

Vello.

f

K

mf

mf

cresc.

cresc.

cresc.

cresc.

fz

First system (measures 1-12):

- Violin I: *p* (measures 1-4), *f* (measures 5-12)
- Violin II: *p* (measures 1-4), *f* (measures 5-12)
- Viola: *mf* (measures 1-4), *f* (measures 5-12)
- Cello: *mf* (measures 1-4), *f* (measures 5-12)
- Bass: *mf* (measures 1-4), *f* (measures 5-12)

Second system (measures 13-24):

- Violin I: *p* (measures 13-16), *f* (measures 17-24)
- Violin II: *p* (measures 13-16), *f* (measures 17-24)
- Viola: *f* (measures 13-24)
- Cello: *f* (measures 13-24)
- Bass: *f* (measures 13-24)

Third system (measures 25-36):

- Violin I: *sfz* (measures 25-36)
- Violin II: *sfz* (measures 25-36)
- Viola: *f* (measures 25-36)
- Cello: *sfz* (measures 25-36)
- Bass: *sfz* (measures 25-36)

Fourth system (measures 37-48):

- Violin I: *ff* (measures 37-40), *poco a poco dim.* (measures 41-48)
- Violin II: *ff* (measures 37-40), *poco a poco dim.* (measures 41-48)
- Viola: *ff* (measures 37-40), *poco a poco dim.* (measures 41-48)
- Cello: *ff* (measures 37-40), *poco a poco dim.* (measures 41-48)
- Bass: *ff* (measures 37-40), *poco a poco dim.* (measures 41-48)

Fifth system (measures 49-60):

- Violin I: *ff* (measures 49-52), *poco a poco dim.* (measures 53-60)
- Violin II: *ff* (measures 49-52), *poco a poco dim.* (measures 53-60)
- Viola: *ff* (measures 49-52), *poco a poco dim.* (measures 53-60)
- Cello: *ff* (measures 49-52), *poco a poco dim.* (measures 53-60)
- Bass: *ff* (measures 49-52), *poco a poco dim.* (measures 53-60)

Sixth system (measures 61-72):

- Violin I: *ff* (measures 61-64), *poco a poco dim.* (measures 65-72)
- Violin II: *ff* (measures 61-64), *poco a poco dim.* (measures 65-72)
- Viola: *ff* (measures 61-64), *poco a poco dim.* (measures 65-72)
- Cello: *ff* (measures 61-64), *poco a poco dim.* (measures 65-72)
- Bass: *ff* (measures 61-64), *poco a poco dim.* (measures 65-72)

ritard. Tempo giusto.

Horn.

Fag.

Vcll.

ritard. Tempo giusto.

Clar.

Horn.

Fag.

Ob.

Clar.

Horn.

Fag.

poco a poco cresc.

poco a poco cresc.

poco a poco cresc.

poco a poco cresc.

poco a poco cresc.

This musical score page, numbered 26, features a piano and orchestra arrangement. The piano part is written for four staves (treble and bass clef, with a grand staff system). The orchestral part includes staves for Violin (Viol.), Trombone (Br.), and Cello (Vello.).

The score is divided into several systems. The first system shows the piano part with a *cresc.* marking and a *f* dynamic. The second system continues the piano part with a *cresc.* marking and a *f* dynamic. The third system shows the piano part with a *cresc.* marking and a *f* dynamic, and the orchestral part with a *f* dynamic. The fourth system shows the piano part with a *f* dynamic and the orchestral part with a *f* dynamic. The fifth system shows the piano part with a *f* dynamic and the orchestral part with a *f* dynamic. The sixth system shows the piano part with a *f* dynamic and the orchestral part with a *f* dynamic. The seventh system shows the piano part with a *f* dynamic and the orchestral part with a *f* dynamic. The eighth system shows the piano part with a *f* dynamic and the orchestral part with a *f* dynamic. The ninth system shows the piano part with a *f* dynamic and the orchestral part with a *f* dynamic. The tenth system shows the piano part with a *f* dynamic and the orchestral part with a *f* dynamic.

Key markings include *cresc.* (crescendo), *f* (forte), *pizz.* (pizzicato), and *L* (Lento). The score is written in a key signature of one flat (B-flat) and a 2/4 time signature.

Score for Horn, Fag, Viol., Br., and Piano.

The score is written for five staves: Horn (Hörn), Fag (Fagot), Viol. (Violoncello), Br. (Bassoon), and Piano (Piano). The key signature is B-flat major (two flats). The time signature is 4/4.

The score consists of several systems of music. The first system shows the Horn, Fag, Viol., and Br. parts, along with the Piano accompaniment. The second system continues the music, with the Piano part featuring a section marked *arco* and *f* (forte). The third system shows the Piano part with a section marked *f* (forte). The fourth system shows the Piano part with a section marked *f* (forte). The fifth system shows the Piano part with a section marked *f* (forte). The sixth system shows the Piano part with a section marked *f* (forte). The seventh system shows the Piano part with a section marked *f* (forte). The eighth system shows the Piano part with a section marked *f* (forte). The ninth system shows the Piano part with a section marked *f* (forte). The tenth system shows the Piano part with a section marked *f* (forte).

The score includes various musical notations, including notes, rests, and dynamic markings. The Piano part features a complex rhythmic pattern in the right hand, while the left hand provides a steady accompaniment. The woodwind parts (Horn, Fag, Viol., Br.) provide harmonic support and melodic lines.

A musical score for the song 'The Rose Tree'. The score is written for voice and piano. The voice part is in the upper staff, and the piano accompaniment is in the lower staff. The key signature is one flat (B-flat), and the time signature is 4/4. The piano part features a prominent triplet pattern in the left hand, which is repeated throughout the piece. The right hand of the piano part provides harmonic support with chords and single notes. The score is divided into two systems, with a repeat sign at the beginning of the second system. The tempo is marked 'Moderato'.

Musical score for "The Song of the Lark" by Franz Schubert, measures 1-4. The score is for voice and piano. The key signature is one flat (B-flat major or D minor). The time signature is 4/4. The music features a vocal line and a piano accompaniment. The piano part includes a prominent bass line and a treble line with arpeggiated figures. The score is marked with "f" (forte) and "ff" (fortissimo) dynamics.

A musical score for 'The Song of the Lark' by George F. Root. The score is written for three parts: Treble, Bass, and Tenor. The key signature is one flat (B-flat), and the time signature is 4/4. The score is divided into two systems. The first system contains measures 1 through 8. The second system contains measures 9 through 16. The music features a melody in the Treble part, with accompaniment in the Bass and Tenor parts. The score includes dynamic markings: *ff* (fortissimo) at the beginning of measure 9, *f* (forte) at the beginning of measure 10, and *ff* (fortissimo) at the beginning of measure 11. The score is written on three staves: Treble, Bass, and Tenor. The Treble staff is on the top, the Bass staff is on the bottom, and the Tenor staff is in the middle. The music is written in a single system, with measures 1 through 16. The score is written in a single system, with measures 1 through 16. The score is written in a single system, with measures 1 through 16.

A musical score for the song 'The Rose Tree'. It consists of four staves. The top staff is the melody in G major, featuring eighth and sixteenth notes with various phrasing slurs. The second staff is a harmonic accompaniment in G major, using eighth and sixteenth notes. The third staff is a bass line in G major, primarily using quarter notes. The bottom staff is a figured bass line in G major, with figures such as 7, 6, 5, 4, 3, 2, 1, and 7, 6, 5, 4, 3, 2, 1, indicating the harmonic structure. The key signature has one sharp (F#) and the time signature is 3/4.

A musical score for the song 'The Rose Tree'. It features three staves: a treble staff with a melody line, and two bass staves for accompaniment. The key signature is one flat (B-flat), and the time signature is 2/4. The melody is written in a simple, folk-like style with eighth and quarter notes. The accompaniment consists of a steady bass line in the lower bass staff and a more active line in the middle bass staff, often using chords and eighth notes. The score is divided into three measures by vertical bar lines.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff has a treble clef and a key signature of one flat (B-flat). The bass staff has a bass clef and a key signature of one flat (B-flat). The music is written in a simple, folk-like style with many beamed eighth notes and some rests. There are two measures of music shown, separated by a vertical bar line. The first measure contains a series of beamed eighth notes in both staves. The second measure contains a series of beamed eighth notes in both staves, with a final note in the bass staff being a half note.

The first system of the musical score consists of three staves. The top staff is in treble clef with a key signature of two flats (B-flat and E-flat). It contains a complex melodic line with many sixteenth and thirty-second notes, often beamed together. The middle staff is also in treble clef and contains a similar melodic line, slightly lower in pitch. The bottom staff is in bass clef and provides a harmonic foundation with chords and moving lines. The system is divided into two measures by a vertical bar line.

The second system of the musical score also consists of three staves. The top staff continues the melodic line from the first system. The middle staff has a dynamic marking of *ff* (fortissimo) at the beginning of the first measure. The bottom staff also has a *ff* marking. The system is divided into two measures. The second measure of the system is marked *molto rit.* (molto ritardando) in all three staves. The bottom staff ends with a double bar line and a repeat sign.

II.

Andante elegiaco.
cantabile

cantabile

Violoncello.

Andante elegiaco.

Klavier.

μ

cresc.

cresc.

rall.

a tempo

Viol

Vello

f

dim.

meno *f*

die

p

a tempo

f

dim

dim.

p

Clar.

Viçl

росс

Vello

poco a poco cresce.

poco a poco cresc.

poco a poco cresc.

... a ...

mf

S. 9324

Ob.
mf cresc.

Clar.

Horn.

Fag.

Viol.

Pr.

cresc.

f

A

cresc.

f

3

The image shows a page of a musical score for "The Swan" from "The Swan Lake" by Pyotr Ilyich Tchaikovsky. The score is written for voice (Soprano), piano, and cello/bass. The key signature is B-flat major (two flats) and the time signature is 3/4. The score is divided into three systems. The first system contains the vocal melody and piano accompaniment. The second system contains the piano accompaniment and cello/bass line. The third system contains the piano accompaniment and cello/bass line. The score includes dynamic markings such as "rit.", "dim.", "f", and "dim.".

Ob.
Viol.
Er.
a tempo
cantabile ma dolce
dim.
cantabile ma dolce
cresc.
cresc.
a tempo
cresc.

Ob.
Fag.
Viol.
Br.
f
dim.
meno f
p
3

Fag. dim. e rall. a tempo p cresc.
Viol. sul G f dim. e rall. a tempo
Br. f dim. e rall. a tempo
Vello. f dim. e rall. a tempo cresc.
f p cresc.

Horn. molto rall.
Fag. f dim.
Viol. f dim.
Br. f dim.
Vello. f dim.
dim. sfz dim. molto rall.
dim. sfz dim. sfz

B Clar. *a tempo*
Horn. *p dolce e molto espressivo*
Fag.
Br.

B *a tempo*
p

Clar.
Viol. *dim.* *p*
p dolce e molto espressivo
dim. *p*

p *3* *3* *2* *5*

Ob. *molto espressivo*
Clar. *mf* *p*
Fag. *mf*
Viol. *mf*
mf

mf

First system of musical notation. It includes vocal staves (Soprano, Alto, Tenor/Bass) and piano accompaniment (Right and Left Hand). The key signature has three flats (B-flat, E-flat, A-flat). The tempo/mood is marked *p* (piano) and *espressivo*. The piano part features a prominent triplet in the right hand.

Second system of musical notation. It continues the vocal and piano parts. A section marked with a box containing the letter **C** begins. The instruction *poco a poco cresc. e più appassionato* is written below the vocal staves. The piano accompaniment continues with a steady eighth-note pattern in the left hand.

Third system of musical notation. It continues the vocal and piano parts. Another section marked with a box containing the letter **C** begins. The instruction *poco a poco cresc. e più appassionato* is repeated. The piano accompaniment features a more complex rhythmic pattern in the right hand.

The image displays a page from a musical score for the piece 'L'Espresso' by Franz Liszt. The score is written for piano and violin. The piano part is in the lower system, and the violin part is in the upper system. The key signature is B-flat major (two flats). The tempo is marked 'Allegretto' and the time signature is 3/4. The score is divided into four measures. The first measure shows the piano part with a melodic line and the violin part with a sustained chord. The second measure shows the piano part with a melodic line and the violin part with a sustained chord. The third measure shows the piano part with a melodic line and the violin part with a sustained chord. The fourth measure shows the piano part with a melodic line and the violin part with a sustained chord. The score is written in a clear, elegant style with a focus on melodic development and harmonic texture.

Musical score for "The Swan" by Camille Saint-Saëns, featuring a piano and a vocal soloist. The score is in 3/4 time, key of B-flat major, and consists of 16 measures. The piano part includes a bass line and a grand staff with a treble and bass clef. The vocal part is a single line with a soprano clef. The score includes dynamic markings such as "mf", "f", and "cresc.", and articulation marks like "p" and "acc.".

Ob.

Clar.

Horn.

Fag.

Viol.

Br.

Vello.

f

meno f

f

meno f

p.

f

meno f

poco a poco dim. e più tranquillo

meno f

poco a poco dim. e più tranquillo

meno f

poco a poco dim. e più tranquillo

p.

Tempo I.

rallent.

p espressivo

Tempo I.

rallent.

pp

S. 9324

Br. *poco cresc.* *più f* *dim.* *poco rall.* *dim.*

poco cresc. *più f* *dim.* *poco rall.* *dim.*

Clar. *a tempo*

Viol. *p poco a poco cresc.* *p*

Br. *p* *poco a poco cresc.* *p*

Vello. *poco a poco cresc.* *p*

a tempo

p *poco a poco cresc.*

Clar. *poco a poco cresc.*

Viol. *mf*

Br. *espress.* *poco a poco cresc.*

Vello. *poco a poco cresc.*

This musical score page contains measures 1 through 12 of a piece in B-flat major (three flats). The score is arranged in three systems, each with a grand staff (treble and bass clef) and a string quartet staff (two staves).
Measures 1-4: The first system features a piano introduction with a *mf cresc.* marking in the first staff and a *f* marking in the second staff. The string quartet provides harmonic support.
Measures 5-8: The second system continues the piano part with a *cresc.* marking and a *f* marking in the second staff. The string quartet remains active.
Measures 9-12: The third system shows the piano part with a *cresc.* marking and a *f* marking in the second staff. The string quartet part includes a *rit.* (ritardando) marking in the final measure.
The piano part is characterized by flowing sixteenth-note passages and triplet figures. The string quartet consists of sustained chords and moving lines in the lower register.

E poco a poco in tempo

Ob. *p cantabile ma dolce* *dim.*

Viol. *cantabile ma dolce* *cresc.*

Er. *p dolce* *dim.* *cresc.*

Vello. *cantabile ma dolce* *cresc.*

E poco a poco in tempo

Ob. *p cantabile ma dolce* *dim.*

Viol. *cantabile ma dolce* *cresc.*

Er. *p dolce* *dim.* *cresc.*

Vello. *cantabile ma dolce* *cresc.*

Ob. *p cantabile ma dolce* *dim.*

Fag. *f*

Viol. *f* *dim.* *meno f*

Er. *f* *dim.* *meno f*

Vello. *f* *dim.* *meno f*

dim. *meno f*

Ob. *rit.* *a tempo* *dim.*

Fag. *dim.*

Viol. *dim.*

Er. *dim.*

Vello. *dim.*

rit. *a tempo* *ff* *3*

dim. *3* *3* *3*

Ob. *rit.*

Clar. *tranquillo*
p

Fag. *dim.*

Viol. *pizz.*
p

Br. *pizz.*
p

Vello. *pizz.*
p

dim. *rit.* *pp*

Clar. *morendo* *pp*

Horn. *p* *pp*

Viol. *arco* *pp*

Br. *arco* *p* *morendo* *sfz* *pp*

Vello. *arco* *p* *morendo* *sfz* *pp*

morendo *sfz* *pp*

III.

Allegro non troppo quasi moderato.

Clarinetto. *p*

Horn. *marcato ma non troppo f*

Violine. *pizz.*

Bratsche. *pizz*

Klavier. *p*

Allegro non troppo quasi moderato.

Ob. *p*

Clar. *p*

Horn. *poco a poco cresc.*

Viol. *arco*

Br. *arco*

poco a poco cresc.

poco a poco cresc.

Ob. *f*

Clar. *p*

Horn. *f*

Fag. *p*

Viol. *f*

Br. *mf*

Vello. *f*

f

Ob.
Clar.
Horn
Fag. *p*
Viol.
Br.
Vcllo. *p*

poco a poco dim.
poco a poco dim.
poco a poco dim.

Clar.
Fag.
Viol.
Br.
Vcllo.

poco a poco dim.
poco a poco dim.

pp

Ob.
Clar.
Horn
Fag.
Viol.
Br.
Vcllo.

cresc.
f
f
f

cresc.
f

A

Clar.
Horn.
Viol.
Br.
pizz.
f
pizz.
f

Ob.
Clar.
Horn.
Viol.
Br.
Vcello.
arco
arco

Ob.
Clar.
Horn.
Fag.
Viol.
Br.
Vcello.
p
mf
p

p
p

Clar.
Fag.
Viol.
Br.
Vcello.

poco a poco dim.

poco a poco dim.

poco a poco dim.

poco a poco dim.

Clar.
Fag.
Viol.
Br.
Vcello.

poco a poco dim.

poco a poco dim.

cresc.

cresc.

p

pp

cresc.

Ob.
Clar.
Fag.
Viol.
Pr.
Vcello.

B

f

f

f

f

mf

mf

mf

mf

pizz

B

f

mf

poco a poco cresc.

mf poco a poco cresc.

mf poco a poco cresc.

poco a poco cresc.

poco a poco cresc.

C

mf

mf

f

pizz.

mf

arco

p

pizz.

mf

f

mf

arco

C

fp

cresc.

First System:

- Horn:** *mf* *poco a poco cresc.*
- Fag.:** *poco a poco cresc.*
- Viol.:** *poco a poco cresc.*
- Br.:** *poco a poco cresc.*
- Vcello:** *poco a poco cresc.*

Second System:

- Horn:** *f*
- Viol.:** *pizz.* *arco* *f*
- Br.:** *pizz.* *arco* *f*
- Vcello:** *arco* *f* *mf*

Third System:

- Piano:** *cresc.*

Fourth System:

- Horn:** *ff*
- Viol.:** *cresc.* *ff*
- Br.:** *cresc.* *ff*
- Vcello:** *cresc.* *ff*

Fifth System:

- Piano:** *ff*

This musical score page contains measures 47, 48, and 49 of the opera. The score is written for a full orchestra and includes parts for Oboe (Ob.), Clarinet (Clar.), Horn (Horn.), Bassoon (Fag.), Violin (Viol.), Trumpet (Br.), and Cello (Vcello). The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The Oboe part has a dynamic marking of *f* (forte) in measure 47. The Clarinet part has a dynamic marking of *f* in measure 48. The Bassoon part has a dynamic marking of *f* in measure 49. The Violin, Trumpet, and Cello parts have dynamic markings of *f* in measure 47. The Horn part has a dynamic marking of *f* in measure 48. The music is arranged in a standard orchestral format with staves for each instrument.

Ob.

Clar.

Horn.

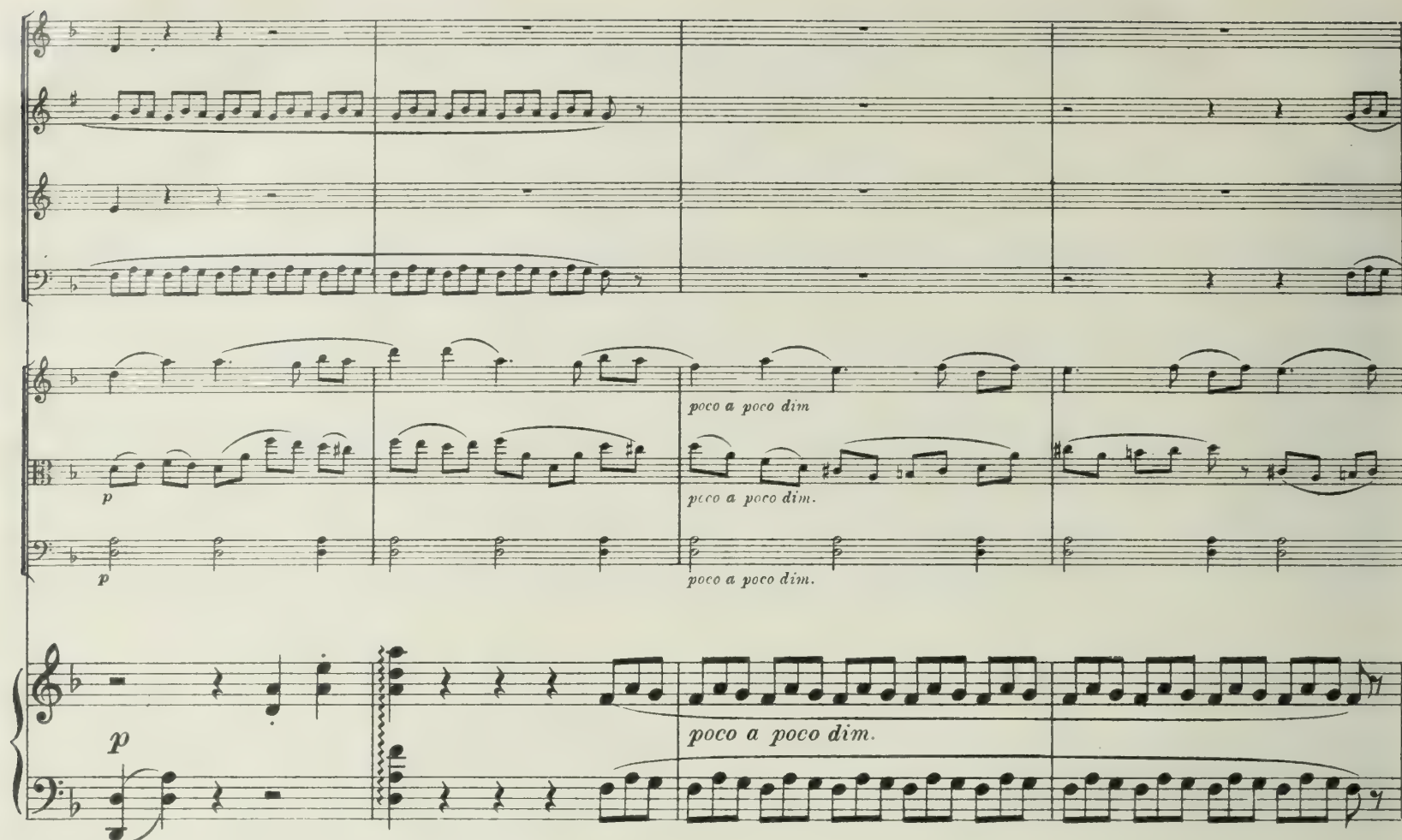
Viol. pizz. arco

Br. pizz. arco

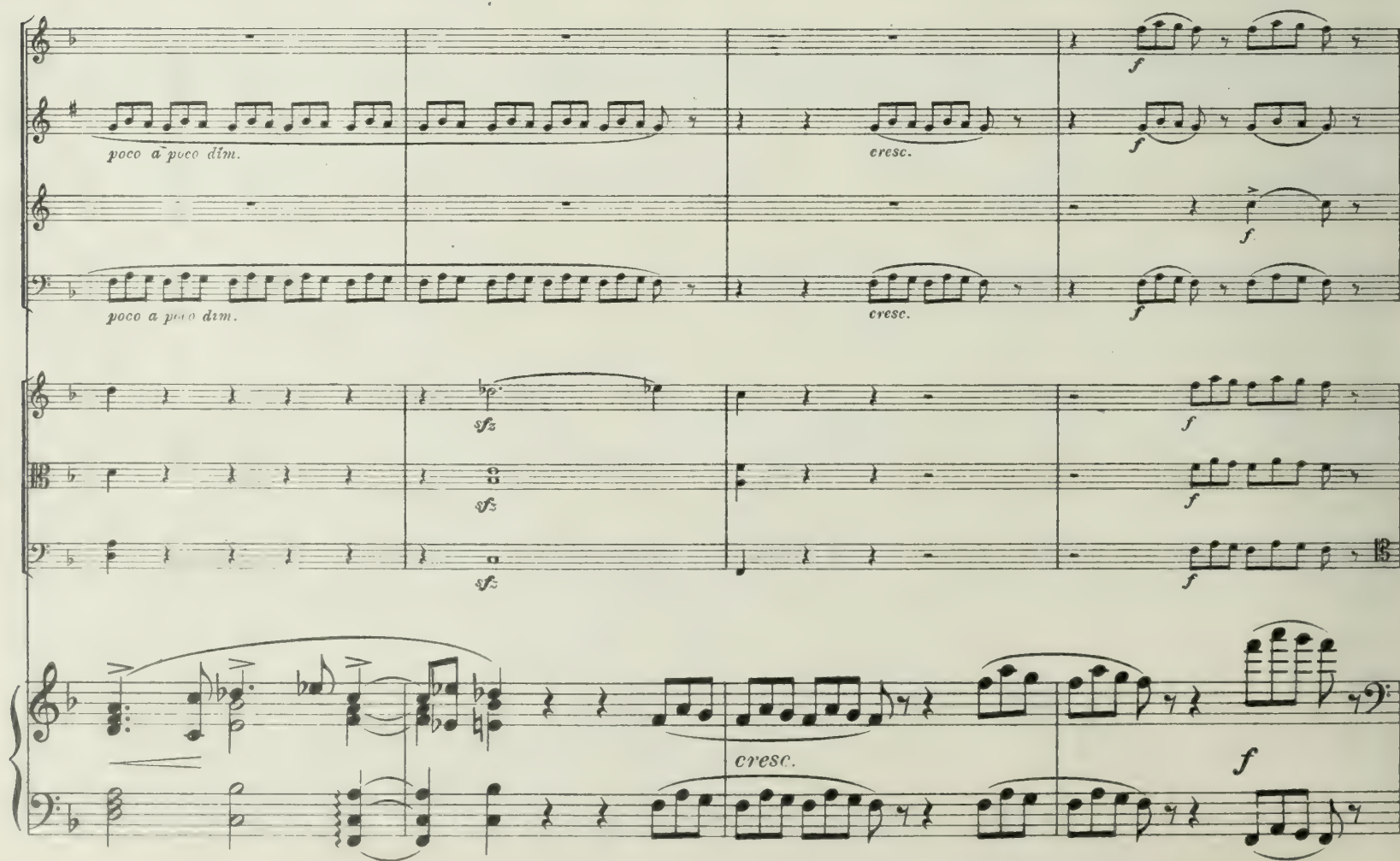
Measures 10-12 of the musical score for 'The Swan' from 'The Nutcracker'. The score is for a full orchestra and includes parts for Oboe (Ob.), Clarinet (Clar.), Horn (Horn.), Violin (Viol.), and Bass (Br.). The key signature is one flat (B-flat major or D minor), and the time signature is 3/4. The music features a melody in the Clarinet and Horn parts, with the Violin and Bass parts providing harmonic support. The Violin and Bass parts are marked 'pizz.' (pizzicato) in measures 10 and 11, and 'arco' (arco) in measure 12. The Oboe part has a rest in measure 10 and enters in measure 11. The Clarinet part has a rest in measure 10 and enters in measure 11. The Horn part has a rest in measure 10 and enters in measure 11. The Violin and Bass parts have a rest in measure 10 and enter in measure 11. The Violin and Bass parts have a rest in measure 11 and enter in measure 12. The Violin and Bass parts have a rest in measure 12 and enter in measure 13.

A musical score for a piano piece titled "The Bird Song". The score is written on two staves, treble and bass clef, with a key signature of one flat (B-flat). The melody in the treble staff is characterized by a series of eighth and sixteenth notes, often beamed together, suggesting a rapid, bird-like flight. The bass staff provides a harmonic accompaniment with chords and single notes. The piece is marked with a tempo of "Allegretto" and a time signature of 3/4. The notation includes various musical symbols such as notes, rests, and dynamic markings.

A musical score for the song "The Rose Tree". The score is written for a piano and voice. The piano part is in the lower register, featuring a melody of eighth and sixteenth notes. The voice part is in the upper register, featuring a melody of eighth and sixteenth notes. The key signature is one flat (B-flat), and the time signature is 4/4. The score is divided into two systems. The first system contains the first two measures of the music. The second system contains the next two measures, which end with a double bar line. The piano part is written in a style that suggests a simple, folk-like melody. The voice part is written in a style that suggests a simple, folk-like melody. The overall style of the score is that of a simple, folk-like musical score.



First system of musical notation, featuring five staves. The top staff is a treble clef with a key signature of one flat (B-flat). The second staff is a treble clef with a key signature of one sharp (F-sharp). The third staff is a treble clef with a key signature of one flat (B-flat). The fourth staff is a bass clef with a key signature of one flat (B-flat). The fifth staff is a bass clef with a key signature of one flat (B-flat). The notation includes various musical symbols such as notes, rests, and dynamic markings. The dynamic marking *p* (piano) is present in the second and fourth staves. The instruction *poco a poco dim.* (poco a poco diminuendo) is written above the third and fourth staves.



Second system of musical notation, featuring five staves. The top staff is a treble clef with a key signature of one flat (B-flat). The second staff is a treble clef with a key signature of one sharp (F-sharp). The third staff is a treble clef with a key signature of one flat (B-flat). The fourth staff is a bass clef with a key signature of one flat (B-flat). The fifth staff is a bass clef with a key signature of one flat (B-flat). The notation includes various musical symbols such as notes, rests, and dynamic markings. The dynamic marking *poco a poco dim.* (poco a poco diminuendo) is written above the second and fourth staves. The instruction *cresc.* (crescendo) is written above the second and fourth staves. The dynamic marking *f* (forte) is present in the second, third, and fourth staves.

E

Viol. *p*

Br. *p cantabile*

Vcello. *p cantabile*

cresc.

mf

E

p

cresc.

Viol. *f*

Br. *f*

Vcello. *f*

dim.

rit.

dim.

rit.

Ob. *a tempo*

Clar. *p*

cresc.

f

Viol. *p*

Br. *p*

Vcello. *f*

cresc.

a tempo

p

cresc.

This musical score page, numbered 50, contains measures 1 through 16. It is written for a full orchestra and piano. The orchestral parts include Oboe (Ob.), Clarinet (Clar.), Horn, Bassoon (Fag.), Violin (Viol.), Trumpet (Br.), and Cello (Vcello). The piano part is shown in grand staff notation. The score begins with a key signature of one flat (B-flat major or D minor) and a common time signature. A first ending bracket labeled 'F' spans measures 1 through 4. In measure 10, there is a dynamic marking of *ff* (fortissimo) for the piano. The score concludes with a *rit.* (ritardando) marking in measure 16. The notation includes various musical symbols such as notes, rests, beams, and dynamic markings.

G

Horn. a tempo

Musical score for Horn and Bassoon (Fag.). The Horn part is in the upper staff, and the Bassoon part is in the lower staff. Both parts are marked 'a tempo' and 'p' (piano).

Viol.

Br.

Vcello. pizz.

Musical score for Violin, Trombone, and Cello. The Violin part is in the upper staff, the Trombone part is in the middle staff, and the Cello part is in the lower staff. The Cello part is marked 'pizz.' (pizzicato) and 'p' (piano).

G

a tempo

Musical score for Piano. The score is in G major and 3/4 time. It features a complex melody in the right hand with many triplets and a more rhythmic accompaniment in the left hand. The tempo is 'a tempo'.

Ob.

Clar.

Musical score for Oboe and Clarinet. The Oboe part is in the upper staff, and the Clarinet part is in the lower staff. Both parts are marked 'p' (piano).

Viol.

Br.

Vcello. arco

Musical score for Violin, Trombone, and Cello. The Violin part is in the upper staff, the Trombone part is in the middle staff, and the Cello part is in the lower staff. The Cello part is marked 'arco' (arco) and 'p' (piano).

Musical score for Piano. The score continues with complex textures in both hands, featuring many chords and rapid passages.

Clar.

Horn.

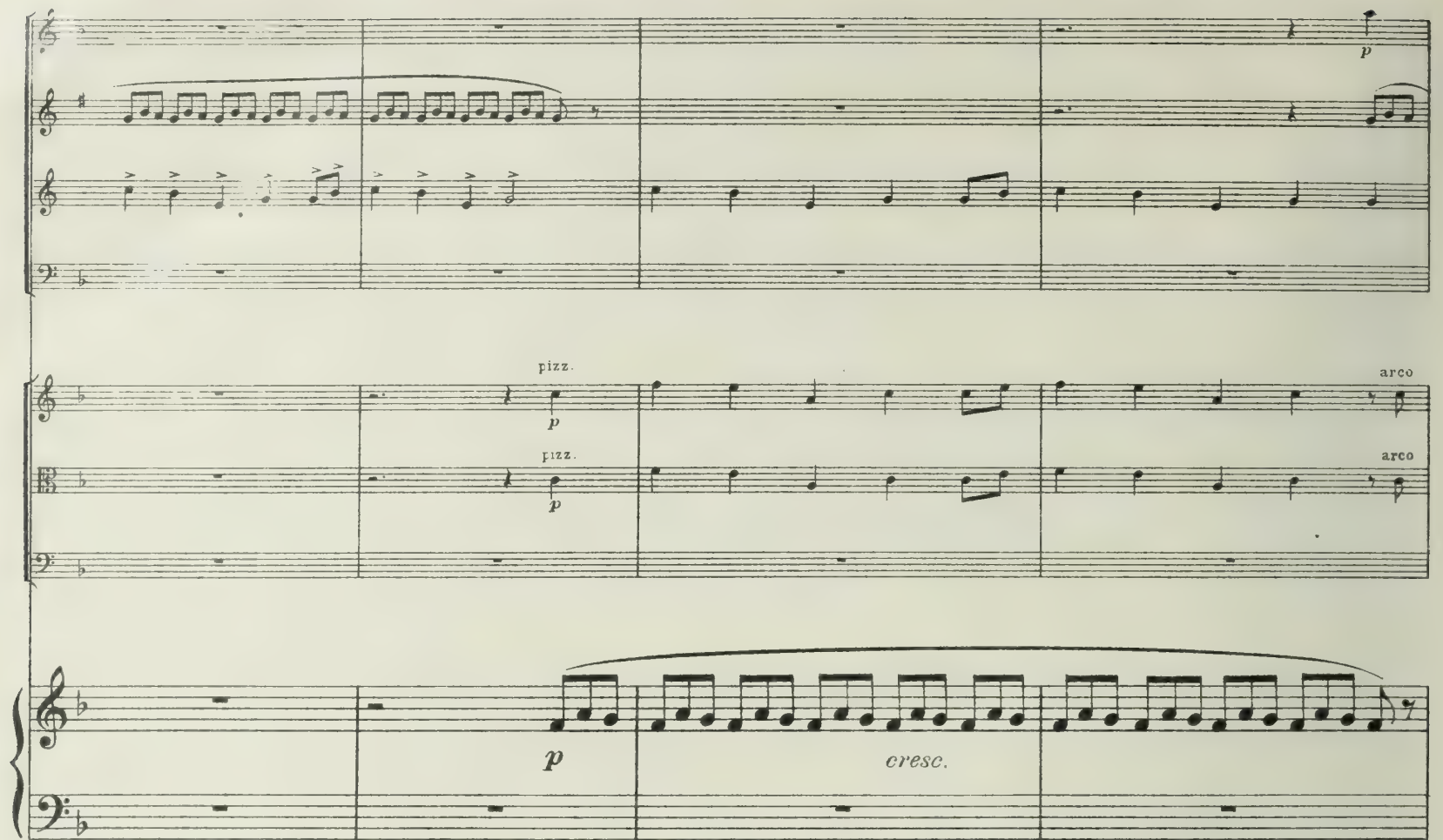
Viol.

Br.

Musical score for Clarinet, Horn, Violin, and Trombone. The Clarinet part is in the upper staff, the Horn part is in the middle staff, the Violin part is in the lower staff, and the Trombone part is in the bottom staff. The Violin and Trombone parts are marked 'p' (piano).

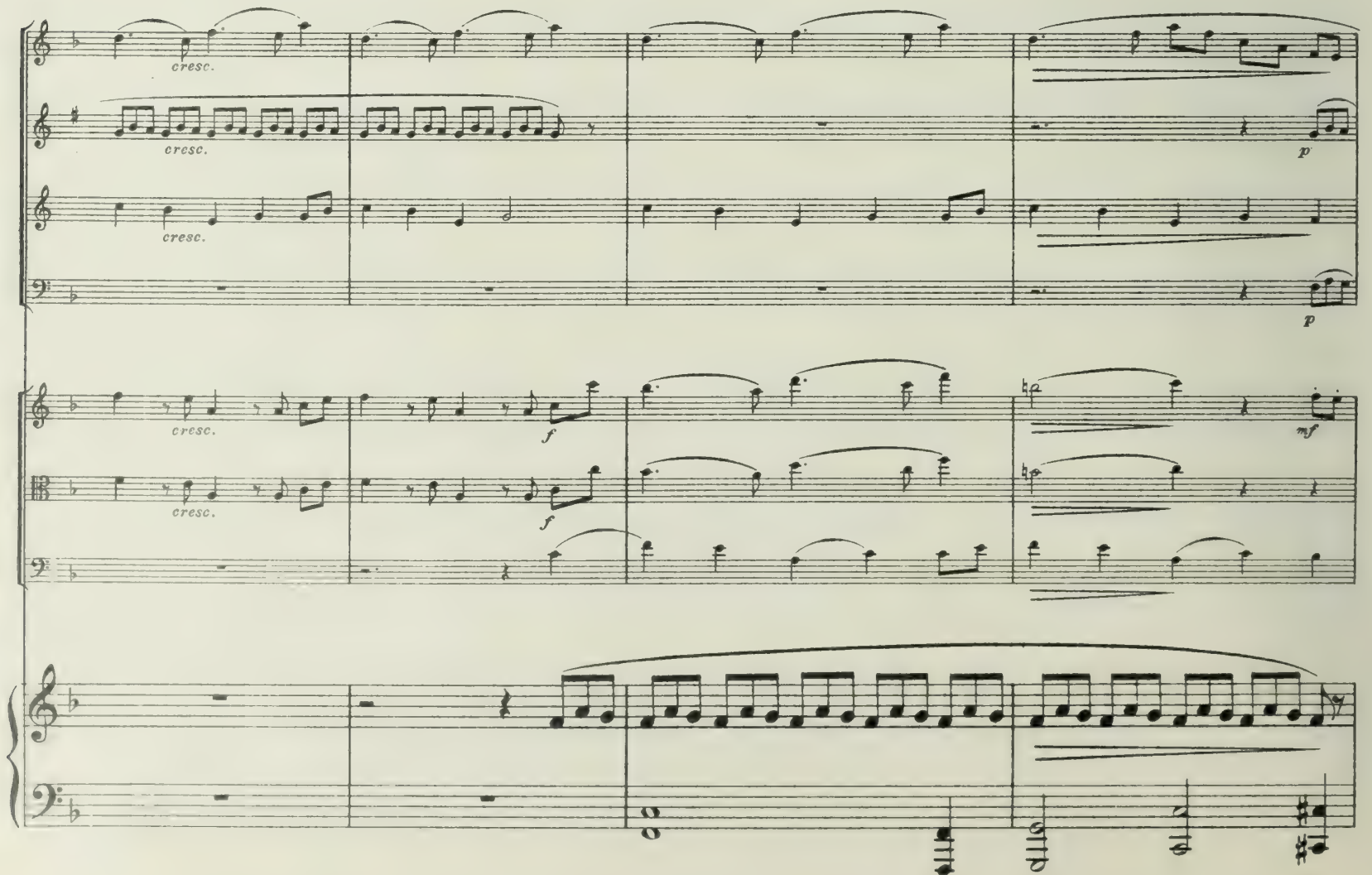
H

Musical score for Piano. The score concludes with a final chord in the right hand and a sustained bass line in the left hand. The tempo is 'a tempo'.



First system of musical notation. It consists of three staves. The top staff is a single treble clef. The middle two staves are a grand staff (treble and bass clefs). The music is in 2/4 time. The first staff has a melodic line with eighth notes. The middle staves have a rhythmic accompaniment with eighth notes. Dynamics include *p* (piano) and *pizz.* (pizzicato). The system ends with a double bar line.

*



Second system of musical notation. It consists of three staves. The top staff is a single treble clef. The middle two staves are a grand staff (treble and bass clefs). The music is in 2/4 time. The first staff has a melodic line with eighth notes. The middle staves have a rhythmic accompaniment with eighth notes. Dynamics include *cresc.* (crescendo), *p* (piano), and *f* (forte). The system ends with a double bar line.

poco a poco dim.

p

poco a poco dim.

p

poco a poco dim.

p

poco a poco dim.

cresc.

f

poco a poco dim.

cresc.

f

p

pp

cresc.

f

I

mf *poco a poco cresc.*

mf *poco a poco cresc.*

mf *pizz.* *poco a poco cresc.*

I

mf *poco a poco cresc.*

K

mf *poco a poco cresc.*

f *pizz.* *p*

f *pizz.* *p*

f *pizz.* *p*

K

fp *cresc.*

Flute

Clarinet

Bassoon

Violin

Viola

Cello/Double Bass

poco a poco cresc.

arco

Horn.

Flute

Violin

Viola

Cello/Double Bass

poco a poco cresc.

arco

pizz.

Horn.

Violin

Viola

Cello/Double Bass

cresc.

arco

pizz.

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Musical score for piano and voice, page 57. The score consists of three systems. The first system has four staves (two vocal, two piano). The second system has four staves (two vocal, two piano). The third system has four staves (two vocal, two piano). The piano part features a prominent arpeggiated figure in the right hand. Dynamics include *p*, *mf*, and *poco a poco dim.*

This musical score page, numbered 58, contains six systems of music. The first system features a piano part with treble and bass staves, marked *poco a poco dim.* and *cresc.*. The second system shows a piano part with treble and bass staves, marked *sf*. The third system is a grand staff (treble and bass) with a *cresc.* marking. The fourth system consists of four staves (treble, two middle, and bass), with *f* and *ff* dynamics. The fifth system also has four staves, with *f* and *ff* dynamics. The sixth system is a grand staff with a *ff* marking. The score concludes with a double bar line.

IV.

Moderato.

Klavier.

The first system of music is a piano introduction. It consists of two staves, treble and bass clef, with a common time signature 'C'. The key signature has two flats (B-flat and E-flat). The music begins with a piano (*p*) dynamic. The right hand plays chords and moving lines, while the left hand provides a steady accompaniment with chords and eighth notes.

The second system of music continues the piano introduction. It features similar chordal textures and moving lines in both hands, maintaining the moderate tempo and piano dynamic.

The third system of music shows the entry of the woodwinds and strings. The Oboe, Clarinette, Horn, and Fagott (Bassoon) are listed on the left. They enter with a mezzo-forte (*mf*) dynamic. The Violine (Violin) and Bratsche (Viola) also enter with a mezzo-forte (*mf*) dynamic. The Violoncello (Cello) and Kontrabaß (Double Bass) are listed but do not have visible notation in this system.

The fourth system of music continues the woodwind and string entries. The Oboe, Clarinette, Horn, and Fagott are shown with their respective parts. The Violine and Bratsche continue their parts. The Violoncello and Kontrabaß are listed but do not have visible notation in this system.

The fifth system of music shows the piano introduction continuing. The piano (*p*) dynamic is maintained. The right hand features a more active melodic line with eighth notes, while the left hand continues with a steady accompaniment.

The sixth system of music shows the woodwind and string entries continuing. The Oboe, Clarinette, Horn, and Fagott are shown with their respective parts. The Violine and Bratsche continue their parts. The Violoncello and Kontrabaß are listed but do not have visible notation in this system.

The seventh system of music continues the woodwind and string entries. The Oboe, Clarinette, Horn, and Fagott are shown with their respective parts. The Violine and Bratsche continue their parts. The Violoncello and Kontrabaß are listed but do not have visible notation in this system.

The eighth system of music shows the piano introduction continuing. The piano (*p*) dynamic is maintained. The right hand features a more active melodic line with eighth notes, while the left hand continues with a steady accompaniment.

Clarinet part (Clarinet 1) and Bassoon part (Fag.).

Clarinet 1: *p*, *cresc. poco a poco*

Bassoon: *ma p*, *cresc. poco a poco*

Piano accompaniment (Piano): *p*, *cresc. poco a poco*

Clarinet 2 (Clarinet 2), Horn, Bassoon (Fag.), Violin (Viol.), Trumpet (Br.), and Cello (Vello).

Clarinet 2: *mf*

Horn: *mf*

Bassoon: *mf*

Violin: *mf*

Trumpet: *mf*

Cello: *mf*

Piano accompaniment (Piano).

mf

Clarinet 1 and Bassoon (Fag.).

Clarinet 1: *p*

Bassoon: *p*

Clarinet 2 (Clarinet 2), Horn, Bassoon (Fag.), Violin (Viol.), Trumpet (Br.), and Cello (Vello).

Clarinet 2: *pizz.*

Horn: *pizz.*

Bassoon: *pizz.*

Violin: *pizz.*

Trumpet: *pizz.*

Cello: *pizz.*

Piano accompaniment (Piano).

f

Clar.

Viol.

Br.

Vello

Ob.

Clar.

Viol.

Br.

Vell.

dim.

cantabile

arco

p

pizz.

p

dim.

dim.

dim.

p

B

Ob.

Clar.

Viol.

Br.

Vello.

poco più f

Ob.

Clar.

Horn

Fag.

Viol.

Br.

Vcello.

C

C

f

p

This musical score page, numbered 63, contains five systems of music. The first system includes staves for Oboe (Ob.), Clarinet (Clar.), Horn, and Bassoon (Fag.). The second system includes Violin (Viol.), Brass (Br.), and Cello/Double Bass (Vcello.). The third system is for the Piano (Piano), with separate staves for the right and left hands. The fourth system continues the piano part. The fifth system also continues the piano part. A rehearsal mark 'C' appears at the beginning of the first system and above the piano staff in the third system. Dynamics include *f* (forte) and *p* (piano). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4.

S. 9324

D

f

ff molto espress. e appassionato

ff molto espress. e appassionato

ff molto espress. e appassionato

D

ff

Red.

Red.

[illegible]

This musical score is for a piece in D major, 2/4 time. It features three staves: Violin (Viol.), Trombone (Br.), and Piano (P.). The Violin and Trombone parts are in treble clef, while the Piano part is in bass clef. The score is divided into two systems. The first system consists of six measures. The Violin and Trombone parts play a melody of eighth notes, with triplets indicated by a '3' and a slur. The Piano part provides a harmonic accompaniment with chords and single notes. The second system also consists of six measures. The Violin and Trombone parts continue their melodic line, with some measures featuring slurs and triplets. The Piano part continues its accompaniment, with some measures featuring triplets and slurs. The score is written in a clear, professional style with standard musical notation.

Viol.
Br.
Vcello.

cresc.
cresc.
cresc.

8
3
3
fff

Viol.
Br.
Viollo.

poco a poco dim.

poco a poco dim.

poco a poco dim.

poco a poco dim.

Viol.
Br.
Vcello.

p

più tranquillo

p

Ad.

F poco meno mosso

Horn.
Fag.

p

poco cresc.

p *poco cresc.*

F poco meno mosso

Er.
Vcello.

p

poco cresc.

p *poco cresc.*

Clar.
Horn.
Fag.

in tempo

sf p

sf

sf p

in tempo

sf p

[illegible]

This is a musical score for the song "The Rose Tree". It is arranged for a full orchestra and voice. The score is written in 2/4 time and features a key signature of one flat (B-flat). The instruments included are Clarinet (Clar.), Horn (Horn.), Bassoon (Fag.), Violin (Viol.), Trumpet (Er.), Viola (Vcello), and Piano (Piano). The vocal part is for a Soprano. The score is divided into two systems, each containing five measures. The first system shows the vocal melody and the instrumental accompaniment. The second system continues the melody and accompaniment. The score is published by G. 9324.

G

p ma espress.

Clar. *p*

H. rn. *p*

Fag. *p*

Viol. *p*

Br. *p*

Vcello. *p*

G

p

poco più f

mf

First system of musical notation. The piano part (treble and bass clef) features a melodic line with triplets and a descending scale. The string quartet (violin I, violin II, viola, and cello/bass) provides a rhythmic accompaniment. Dynamics include *pp*, *f*, and *sfz*. Articulations like *pizz.* and *arco* are present.

Second system of musical notation. The piano part continues its melodic development. The string quartet maintains its rhythmic pattern. Dynamics include *p*, *mf*, and *dim.*. The instruction *cresc. poco a poco* is repeated for the strings.

72

Violin I

Violin II

Viola

Cello/Double Bass

Rehearsal Mark: H

Dynamic Markings: *f*, *cresc.*

Performance Instruction: *arco*

Section Markers: 8

The first system of the musical score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has two flats (B-flat and E-flat). Measures 1-3 show melodic lines in the upper staves and a steady eighth-note accompaniment in the lower staves. Measure 4 features a forte (*ff*) dynamic and includes trills (*tr*) on the upper staves and a triplet in the bass staff.

The second system of the musical score consists of four staves. Measures 5-7 continue the melodic and accompanimental patterns from the first system. Measure 8 features a forte (*ff*) dynamic and includes trills (*tr*) on the upper staves and a triplet in the bass staff. The third system of the score consists of four staves. Measures 9-12 continue the melodic and accompanimental patterns. Measure 12 features a forte (*ff*) dynamic and includes trills (*tr*) on the upper staves and a triplet in the bass staff.

First system of musical notation. It consists of two systems of staves. The first system has four staves: two vocal staves (treble and bass clef) and two piano staves (treble and bass clef). The vocal staves contain trills (tr) and various notes. The piano staves contain chords and arpeggiated figures. The second system also has four staves, continuing the vocal and piano parts. The piano part features a prominent arpeggiated figure in the bass line.

I

Second system of musical notation, marked with a first ending bracket (**I**). It consists of four staves. The vocal staves have long notes and rests. The piano staves have chords and arpeggiated figures. The dynamic marking *f* (forte) is present at the beginning of the system.

Third system of musical notation, marked with a first ending bracket (**I**). It consists of four staves. The vocal staves have long notes and rests. The piano staves have chords and arpeggiated figures. The dynamic marking *ff* (fortissimo) is present, along with the instruction *molto espressivo e appassionato* (very expressive and passionate).

I

Fourth system of musical notation, marked with a first ending bracket (**I**). It consists of four staves. The vocal staves have long notes and rests. The piano staves have chords and arpeggiated figures. The dynamic marking *ff* (fortissimo) is present, along with the instruction *molto espressivo e appassionato* (very expressive and passionate). The system ends with a double bar line and a repeat sign.

The image displays a page from a musical score for the piece 'L'Espresso' by Franz Liszt. The score is written for piano and violin. The piano part is in the upper system, and the violin part is in the lower system. The music is in 3/4 time and B-flat major. The piano part features a series of chords and arpeggios, with dynamic markings such as 'p' (piano) and 'cresc.' (crescendo). The violin part consists of a single melodic line with slurs and dynamic markings. The score is divided into measures by vertical bar lines, and the key signature is indicated by two flats (B-flat and E-flat). The overall style is characteristic of 19th-century Romantic music.

[illegible]

First system of the musical score. It includes a piano part with a complex texture of chords and moving lines in both hands, and a string section (Violins I, Violins II, Violas, Cellos, and Double Basses) with sustained notes and some triplet figures.

Second system of the musical score. It includes parts for Horn, Flute (Fag.), Violin (Viol.), Trumpet (Br.), and Cello (Vcello.). The woodwinds and strings are marked with *cresc.* (crescendo) and *fz* (forzando).

Third system of the musical score. It includes a piano part with a complex texture of chords and moving lines in both hands, and a string section (Violins I, Violins II, Violas, Cellos, and Double Basses) with sustained notes and some triplet figures. The piano part is marked with *fff* (fortississimo).

Fourth system of the musical score. It includes parts for Horn, Flute (Fag.), Violin (Viol.), Trumpet (Br.), and Cello (Vcello.). The woodwinds and strings are marked with *poco a poco dim.* (poco a poco diminuendo).

Fifth system of the musical score. It includes a piano part with a complex texture of chords and moving lines in both hands, and a string section (Violins I, Violins II, Violas, Cellos, and Double Basses) with sustained notes and some triplet figures. The piano part is marked with *poco a poco dim.* (poco a poco diminuendo).

This page of a musical score contains the following elements:

- Staff 1 (Horn):** Labeled "Horn. più tranquillo". It begins with a rest and then plays a melodic line starting with a half note G4, followed by quarter notes A4, B4, and C5. A dynamic marking *p* is present.
- Staff 2 (Br.):** Labeled "Br.". It features a melodic line with a half note G4, followed by quarter notes A4, B4, and C5. Dynamic markings *p* and *sfz* are included.
- Staff 3 (Vcello.):** Labeled "Vcello.". It features a melodic line with a half note G4, followed by quarter notes A4, B4, and C5. Dynamic markings *p* and *sfz* are included.
- Staff 4 (Piano):** Labeled "più tranquillo". It features a complex melodic line with many triplets and a long slur. Dynamic markings *p*, *sfz*, and *sfz* are included. A tempo marking "a tempo giusto" is present.
- Staff 5 (Horn):** Labeled "Horn.". It features a melodic line with many triplets and a long slur. Dynamic markings *p*, *sfz*, and *sfz* are included. A tempo marking "a tempo giusto" is present.
- Staff 6 (Fag.):** Labeled "Fag.". It features a melodic line with many triplets and a long slur. Dynamic markings *p*, *sfz*, and *sfz* are included. A tempo marking "a tempo giusto" is present.
- Staff 7 (Piano):** Labeled "poco a poco cresc.". It features a melodic line with many triplets and a long slur. Dynamic markings *p*, *sfz*, and *sfz* are included. A tempo marking "a tempo giusto" is present.
- Staff 8 (Piano):** Labeled "poco a poco cresc.". It features a melodic line with many triplets and a long slur. Dynamic markings *p*, *sfz*, and *sfz* are included. A tempo marking "a tempo giusto" is present.
- Staff 9 (Piano):** Labeled "poco a poco cresc.". It features a melodic line with many triplets and a long slur. Dynamic markings *p*, *sfz*, and *sfz* are included. A tempo marking "a tempo giusto" is present.
- Staff 10 (Piano):** Labeled "poco a poco cresc.". It features a melodic line with many triplets and a long slur. Dynamic markings *p*, *sfz*, and *sfz* are included. A tempo marking "a tempo giusto" is present.
- Staff 11 (Piano):** Labeled "poco a poco cresc.". It features a melodic line with many triplets and a long slur. Dynamic markings *p*, *sfz*, and *sfz* are included. A tempo marking "a tempo giusto" is present.
- Staff 12 (Piano):** Labeled "poco a poco cresc.". It features a melodic line with many triplets and a long slur. Dynamic markings *p*, *sfz*, and *sfz* are included. A tempo marking "a tempo giusto" is present.
- Staff 13 (Piano):** Labeled "poco a poco cresc.". It features a melodic line with many triplets and a long slur. Dynamic markings *p*, *sfz*, and *sfz* are included. A tempo marking "a tempo giusto" is present.
- Staff 14 (Piano):** Labeled "poco a poco cresc.". It features a melodic line with many triplets and a long slur. Dynamic markings *p*, *sfz*, and *sfz* are included. A tempo marking "a tempo giusto" is present.
- Staff 15 (Piano):** Labeled "poco a poco cresc.". It features a melodic line with many triplets and a long slur. Dynamic markings *p*, *sfz*, and *sfz* are included. A tempo marking "a tempo giusto" is present.
- Staff 16 (Piano):** Labeled "poco a poco cresc.". It features a melodic line with many triplets and a long slur. Dynamic markings *p*, *sfz*, and *sfz* are included. A tempo marking "a tempo giusto" is present.
- Staff 17 (Piano):** Labeled "poco a poco cresc.". It features a melodic line with many triplets and a long slur. Dynamic markings *p*, *sfz*, and *sfz* are included. A tempo marking "a tempo giusto" is present.
- Staff 18 (Piano):** Labeled "poco a poco cresc.". It features a melodic line with many triplets and a long slur. Dynamic markings *p*, *sfz*, and *sfz* are included. A tempo marking "a tempo giusto" is present.
- Staff 19 (Piano):** Labeled "poco a poco cresc.". It features a melodic line with many triplets and a long slur. Dynamic markings *p*, *sfz*, and *sfz* are included. A tempo marking "a tempo giusto" is present.
- Staff 20 (Piano):** Labeled "poco a poco cresc.". It features a melodic line with many triplets and a long slur. Dynamic markings *p*, *sfz*, and *sfz* are included. A tempo marking "a tempo giusto" is present.

Violins (Vcl) and Cellos/Double Basses (Vcl/B) part. The music is in 3/4 time with a key signature of two flats. The first system contains four measures of music, with the Vcl parts playing a melodic line and the Vcl/B parts providing harmonic support.

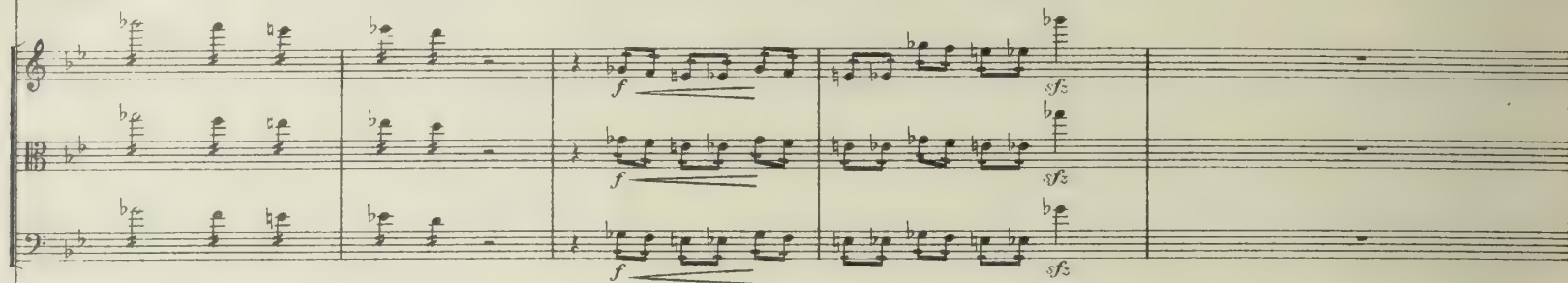
Animato.

Violins (Vcl) and Cellos/Double Basses (Vcl/B) part. The music is in 3/4 time with a key signature of two flats. The second system contains four measures of music, with the Vcl parts playing a melodic line and the Vcl/B parts providing harmonic support. The tempo is marked "Animato." and the dynamics are "sempre f" and "ff".

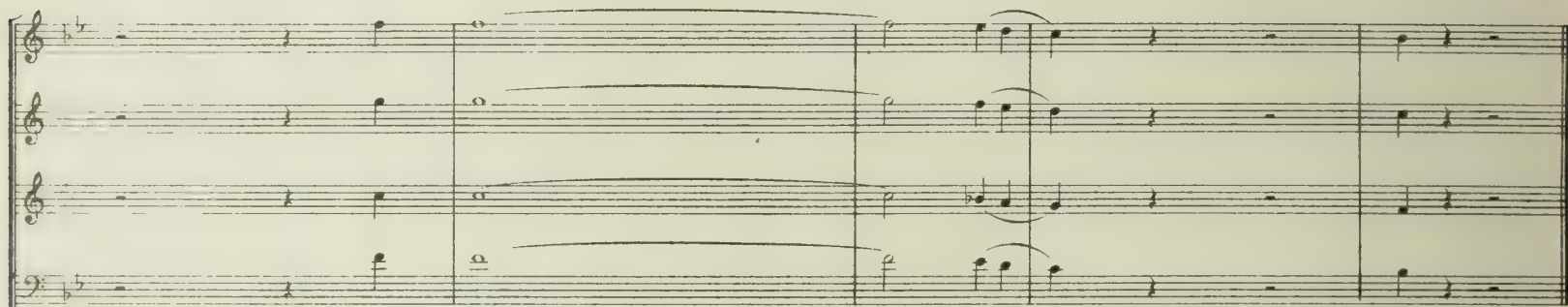
Animato.

Violins (Vcl) and Cellos/Double Basses (Vcl/B) part. The music is in 3/4 time with a key signature of two flats. The third system contains four measures of music, with the Vcl parts playing a melodic line and the Vcl/B parts providing harmonic support. The tempo is marked "Animato." and the dynamics are "sempre f" and "ff".

Più vivo.



Più vivo.



FM 785.7
J97k
v.2

M7257
3974
V2
MUSIC
LIBRARY

Violine.

1

Kammersinfonie.

I.

Allegro non troppo.

Paul Juon, Op. 27.

Clar.in B.

dolce

f

A

molto rit. a tempo

p

7

2

1 1 2

4

1

Violine (I).

B espress.
mf *cresc.* *f*
cresc. *molto rit.* *a tempo e giocoso* *meno f*
cresc. *p* *sfz* *sfz* *cresc.* *f*
cresc. *p*
poco a poco dim. *2* *D* *3*
pp *1* *pizz.* *2* *arco* *mf* *poco cresc.*
f *cresc.*

Violine(I).

3

détaché

ff

pizz. *arco* *pizz.* *arco*

f

ff

dim. 1 2 5 *p* *Ga tempo* *Ob.* (Kad.)

dolce

2 *f* *H*

molto rit. a tempo 8

1 1 1

Violine (I).

I *mf espress.* *cresc.* *f*
cresc. *molto rit.* *a tempo e giocoso* *meno f*
cresc. *p* *sfz* *sfz* *cresc. f* **K**
cresc.
p *f*
ff *poco a poco dim.*
Tempo giusto. **2** **7** **Cl.** *cresc.*
f **1**
f **L** *pizz.*
arco *f*

1

ff

molto rit.

8:

II.

Andante elegiaco.

8 Cello. 2 *a tempo*

rall. *p* *poco a poco cresc.*

4 *mf* *cresc.*

1 *f*

rit. *cantabile ma dolce* *a tempo* *cresc.*

f *dim. meno f*

sul G. *f* *dim. e rall.*

a tempo 3 *sfz* *dim.* *molto rall.* 1 B *a tempo* 5 Cl.

Violine (I).

dolce e molto espressivo

p

mf

1 C

poco a poco cresc. e più appassionato.

f

mf *cresc.* *f* *cresc.*

f

9 rall. *Tempo I.* *Viola.*

poco rall. a tempo

p *poco a poco cresc.*

4 *p* *mf*

cresc. *f*

1 *poco a poco in tempo cantabile ma dolce*

2 rit. *E*

cresc. *f* *dim.*

meno f *rit.* *a tempo* *3* *dim.*

Klav. *rit.* *pizz.* *1* *arco* *1* *sfz* *pp*

III.

Allegro non troppo quasi moderato.

2 pizz. arco *p* *poco a poco cresc.*

f = *mf* *poco a poco dim.*

f A 2 pizz. *f*

arco *mf*

poco a poco dim.

f B *mf* *poco a poco cresc.*

pizz. C arco *f* *p cresc.* *poco a poco cresc.*

1 Solo arco *f* *ff*

D 2

Violine (I).

pizz. *f* arco
mf *poco a poco dim.*
sf *f* 3 3 E 4
mf *f* *dim.* *rit.* 3
a tempo *p* *cresc.* *f*
 Klav. F 4 *f*
 2 G *a tempo* *rit.* *p*
 1 *mf*
 1 H 2 *pizz.* *p*
 arco *cresc.* *f*
mf *poco a poco dim.*

The musical score for Violin I on page 9 contains the following elements:
 - **Staff 1:** Starts with a treble clef and a key signature of one sharp (F#). It features a triplet of eighth notes and a dynamic marking of *f*.
 - **Staff 2:** Includes a first ending bracket labeled 'I' and a dynamic marking of *mf*. It ends with a triplet and the instruction *poco a poco cresc.*
 - **Staff 3:** Continues the melodic line with a triplet and a dynamic marking of *p*.
 - **Staff 4:** Features a triplet, a dynamic marking of *p*, and the instruction *pizz.* (pizzicato). It also includes a key signature change to two sharps (F# and C#) and the instruction *arco* (arco).
 - **Staff 5:** Contains a triplet, a dynamic marking of *f*, and the instruction *arco*. It ends with a dynamic marking of *ff*.
 - **Staff 6:** Features a triplet and a dynamic marking of *f*.
 - **Staff 7:** Includes a first ending bracket labeled 'L 2', a dynamic marking of *f*, and the instruction *pizz.*. It also includes a dynamic marking of *mf* and the instruction *arco*.
 - **Staff 8:** Continues the melodic line with a dynamic marking of *mf* and the instruction *poco a poco dim.*
 - **Staff 9:** Features a triplet, a dynamic marking of *sfz*, and the instruction *f*. It ends with a dynamic marking of *ff*.
 - **Staff 10:** Concludes the piece with a triplet and a dynamic marking of *f*.

Violine (I).

IV.

Moderato. 12 Klav. *mf*

9 Cl.

mf A

pizz. 1 2 3 4 5 6 7 8

f B arco *p* simile

sul G. arco *p* *cresc. poco a poco*

pizz. *f* *f*

p *poco a poco cresc.* C 5 Klav.

f *molto espress. e appassionato*

ff D 3

cresc.

Violine (I).

11

Violin I musical score page 11. The score consists of ten staves of music. The key signature is two sharps (F# and C#). The tempo and dynamics markings include: *meno f e poco rall.*, *poco a poco in tempo e dim.*, *cresc.*, *poco a poco dim.*, *p*, *cresc.*, *p*, *cresc.*, *f*, *arco*, *f*, *tr*, *ff*, and *1*. The score includes various musical notations such as triplets, slurs, and trills. A section marked *pizz.* (pizzicato) is indicated on the eighth staff, and a section marked *Klav.* (Klavier) is indicated on the ninth staff. The score concludes with a final measure marked *1*.

Violine (I).

ff molto espress. e appassionato

cresc.

fff meno *f* e poco rall.

molto rit. poco a poco in tempo e *dim.*

cresc.

poco a poco *dim.*

più tranq. a tempo giusto

Clar.

f

Animato.

sempre f

ff più vivo

sfz

f

Fine.

FM 785.7
J 97k
v. 3

Violoncello.

1

Kammersinfonie.

I.

Allegro non troppo.

Paul Juon, Op. 27.

Horn.

3

p

pizz.

3

Bratsche

arco

f

A

p

molto rit.

11

a tempo

Oboe.

B

mf espress.

cresc.

f

a tempo e giocoso

cresc.

molto rit.

meno f

fz

fz

cresc.

p

cresc.

C

f

cresc.

p

f

ff

poco a poco dim.

D

2

Violoncello(I).

Musical score for Violoncello(I), page 2. The score is written in bass clef with a key signature of one flat (B-flat). It consists of ten staves of music.

The first staff begins with a *pp* dynamic and a *pizz* (pizzicato) instruction. It features a melodic line with a first ending bracketed and marked with a '1'. The second staff continues the melodic line, marked with a first ending bracket and a '3'. The third staff features a *f* (forte) dynamic and a *cresc.* (crescendo) instruction. The fourth staff includes a *detaché* instruction. The fifth staff begins with a *ff* (fortissimo) dynamic and a *pizz* instruction. The sixth staff includes *arco* (arco) and *pizz.* (pizzicato) instructions, with a *f* dynamic. The seventh staff begins with a *F* (F) dynamic. The eighth staff includes a *ff* dynamic and a *dim.* (diminuendo) instruction. The ninth staff includes a *p* (piano) dynamic and a *Horn.* (Horn) instruction. The tenth staff includes a *p* dynamic and a *Bratsche.* (Bratsche) instruction.

The score includes various musical notations such as slurs, ties, and dynamic markings. The tempo is marked *a tempo* at the end of the piece.

Violoncello(I).

Musical score for Violoncello (I). The score consists of 12 staves of music in bass clef, with a key signature of one flat (B-flat). The tempo and dynamics markings are as follows:

- Staff 1: *espress.*
- Staff 2: *rit.*, *a tempo*, *5*, *Fag.*
- Staff 3: *mf espress.*, *cresc.*, *f*
- Staff 4: *cresc.*, *molto rit.*, *mf*, *a tempo e giocoso*
- Staff 5: *cresc.*, *p*, *sfz*, *sfz*, *cresc.*, *f*, *K*
- Staff 6: *cresc.*, *p*, *f*
- Staff 7: *cresc.*, *p*, *f*
- Staff 8: *ff*, *poco a poco dim.*
- Staff 9: *Tempo giusto.*, *7*, *cl.*

Violoncello(I).

cresc.

f

f

f

ff

ff

molto rit.

II.

Andante elegiaco.

mf cantabile

cresc.

f

dim. meno f

rallent.

dim.

a tempo

p

poco a poco cresc. p

poco a poco cresc.

mf

rit.

a tempo

9

Viol.

rall.

p

cresc.

Violoncello (I).

5

The musical score for Violoncello (I) consists of ten staves. The first staff begins with a key signature of three flats (B-flat, E-flat, A-flat) and a 2/4 time signature. It features a melodic line with slurs and a dynamic marking of *dim.* followed by *sfz dim*. A tempo change to *molto rall.* is indicated, followed by a repeat sign and a tempo change to *a tempo*. The second staff is marked *Oboe* and features a melodic line with slurs and a dynamic marking of *espress.*. The third staff is marked *C* and features a melodic line with slurs and a dynamic marking of *poco a poco cresc. e più appassionato*. The fourth staff is marked *mf* and features a melodic line with slurs and a dynamic marking of *cresc.* followed by *f* and *cresc.* followed by *f*. The fifth staff is marked *9* and features a melodic line with slurs and a dynamic marking of *poco rall.* followed by a tempo change to *a tempo*. The sixth staff is marked *11* and features a melodic line with slurs and a dynamic marking of *poco a poco cresc.*. The seventh staff is marked *p* and features a melodic line with slurs and a dynamic marking of *poco a poco cresc.*. The eighth staff is marked *4* and features a melodic line with slurs and a dynamic marking of *rit.* followed by *cantabile ma dolce* and *cresc.*. The ninth staff is marked *3* and features a melodic line with slurs and a dynamic marking of *dim. meno f*. The tenth staff is marked *2* and features a melodic line with slurs and a dynamic marking of *rit.* followed by *pizz.* and *arco* and *morendo* and *pp*.

The score includes various musical notations such as slurs, ties, and dynamic markings. The key signature remains three flats throughout. The tempo changes are indicated by *molto rall.* and *a tempo*. The performance instructions include *cantabile ma dolce* and *morendo*.

Violoncello (I).

III.

Allegro non troppo quasi moderato.

Oboe

p

poco a poco dim.

f

p

poco a poco dim.

f

p

pizz.

mf

f

mf

arco

f

mf

cresc.

ff

p

poco a poco dim.

sfz

f

p cantabile

cresc.

mf

f

dim.

rit.

a tempo

Clar.

Violoncello (I.)

7

Violoncello (I.) score, page 7. The score is written in bass clef with a key signature of one flat (B-flat). It includes various musical notations such as dynamics (*f*, *p*, *ff*, *sf*, *mf*), articulation (*arco*, *pizz.*), and performance instructions (*poco a poco dim.*, *a tempo*). The score is divided into systems, with some systems containing multiple staves. The first system includes a treble clef staff with a key signature change to two sharps (F# and C#) and a tempo change to *a tempo*. The second system includes a treble clef staff with a key signature change to one sharp (F#) and a tempo change to *a tempo*. The third system includes a treble clef staff with a key signature change to one flat (B-flat) and a tempo change to *a tempo*. The fourth system includes a treble clef staff with a key signature change to one flat (B-flat) and a tempo change to *a tempo*. The fifth system includes a treble clef staff with a key signature change to one flat (B-flat) and a tempo change to *a tempo*. The sixth system includes a treble clef staff with a key signature change to one flat (B-flat) and a tempo change to *a tempo*. The seventh system includes a treble clef staff with a key signature change to one flat (B-flat) and a tempo change to *a tempo*. The eighth system includes a treble clef staff with a key signature change to one flat (B-flat) and a tempo change to *a tempo*. The ninth system includes a treble clef staff with a key signature change to one flat (B-flat) and a tempo change to *a tempo*. The tenth system includes a treble clef staff with a key signature change to one flat (B-flat) and a tempo change to *a tempo*.

Violoncello (I.) score, page 7. The score is written in bass clef with a key signature of one flat (B-flat). It includes various musical notations such as dynamics (*f*, *p*, *ff*, *sf*, *mf*), articulation (*arco*, *pizz.*), and performance instructions (*poco a poco dim.*, *a tempo*). The score is divided into systems, with some systems containing multiple staves. The first system includes a treble clef staff with a key signature change to two sharps (F# and C#) and a tempo change to *a tempo*. The second system includes a treble clef staff with a key signature change to one sharp (F#) and a tempo change to *a tempo*. The third system includes a treble clef staff with a key signature change to one flat (B-flat) and a tempo change to *a tempo*. The fourth system includes a treble clef staff with a key signature change to one flat (B-flat) and a tempo change to *a tempo*. The fifth system includes a treble clef staff with a key signature change to one flat (B-flat) and a tempo change to *a tempo*. The sixth system includes a treble clef staff with a key signature change to one flat (B-flat) and a tempo change to *a tempo*. The seventh system includes a treble clef staff with a key signature change to one flat (B-flat) and a tempo change to *a tempo*. The eighth system includes a treble clef staff with a key signature change to one flat (B-flat) and a tempo change to *a tempo*. The ninth system includes a treble clef staff with a key signature change to one flat (B-flat) and a tempo change to *a tempo*. The tenth system includes a treble clef staff with a key signature change to one flat (B-flat) and a tempo change to *a tempo*.

Violoncello (I.)

IV.

Moderato. 12 Klavier

mf

Cl.

A

mf

pizz.

f

arco

3 B pizz.

dim. *p*

arco

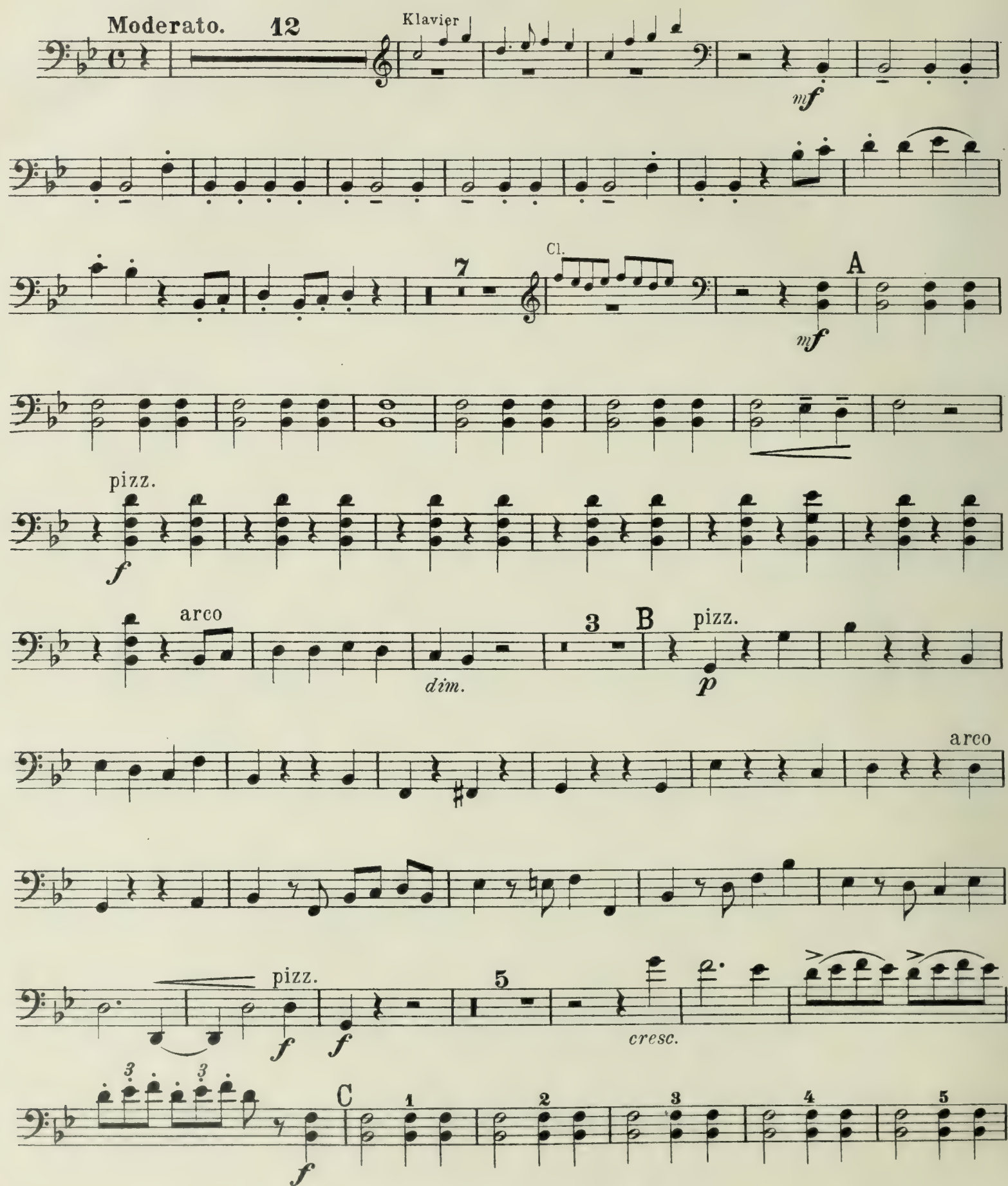
pizz.

5

f *f* *cresc.*

C

1 2 3 4 5



Violoncello (I.)

9

6 7

p *poco a poco cresc.*

f

ff *molto espress. e appassionato*

cresc.

fff

meno f e poco rallent. *poco a poco in temp.*

e dim.

cresc.

poco a poco dim.

p *poco meno mosso.* 11

in tempo *Cl.* *in tempo* *p* 2 4

Violoncello (I).

Violoncello (I) musical score, measures 1-20. The score is written in bass clef with a key signature of two flats (B-flat and E-flat). The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings.

Measures 1-4: *p* (piano). Measure 4 includes a first ending bracket labeled "1".

Measures 5-8: *pizz.* (pizzicato) and *f* (forte). Measure 8 includes a first ending bracket labeled "1".

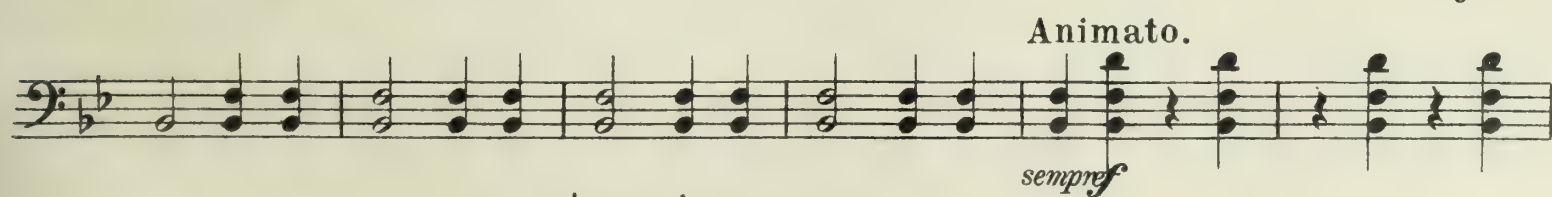
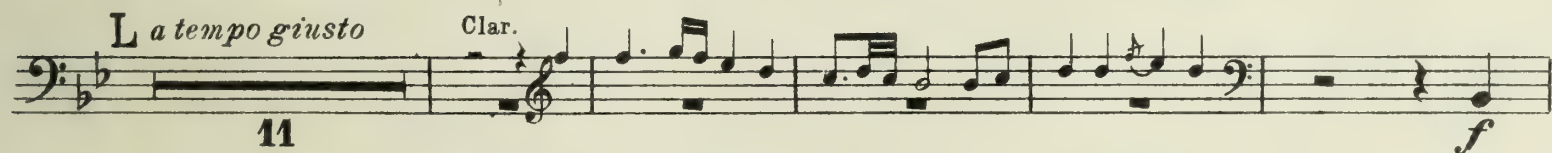
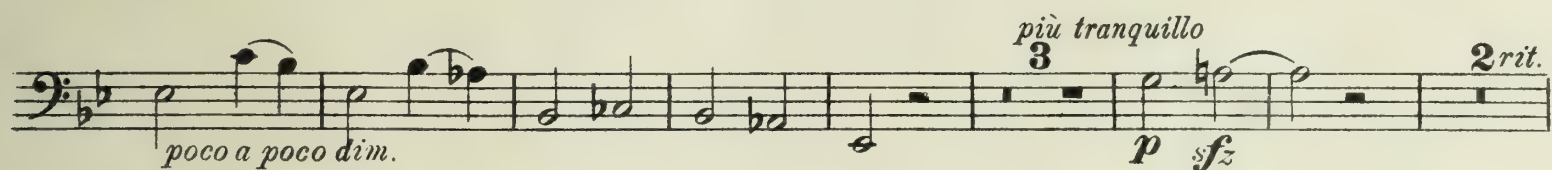
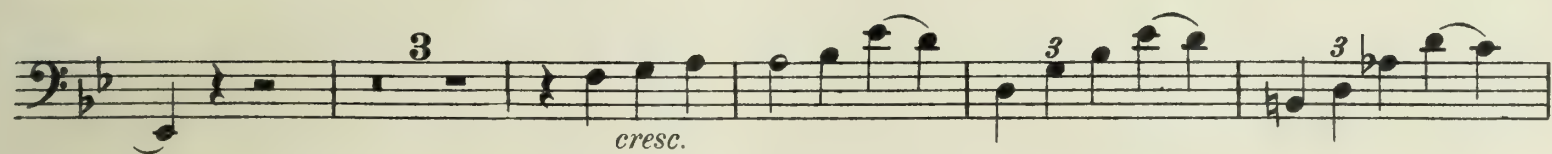
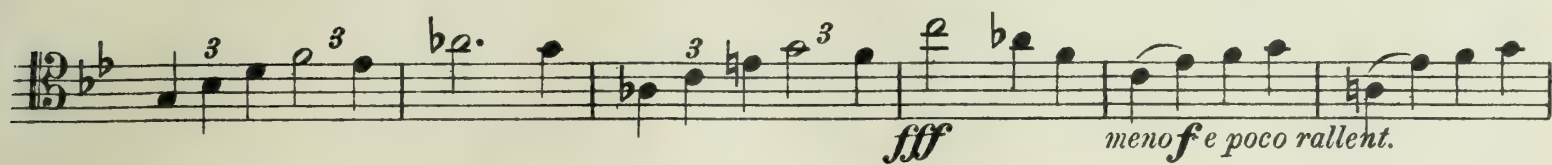
Measures 9-12: *arco* (arco) and *pp* (pianissimo). Measure 12 includes a first ending bracket labeled "1".

Measures 13-16: *cresc. poco a poco* (crescendo poco a poco). Measure 16 includes a first ending bracket labeled "1".

Measures 17-20: *ff* (fortissimo). Measure 20 includes a first ending bracket labeled "1".

Violoncello (I.)

11



FM 785.7
J97k
v. 4

M 785.7
J 97.2
v. 4

Bratsche.

1

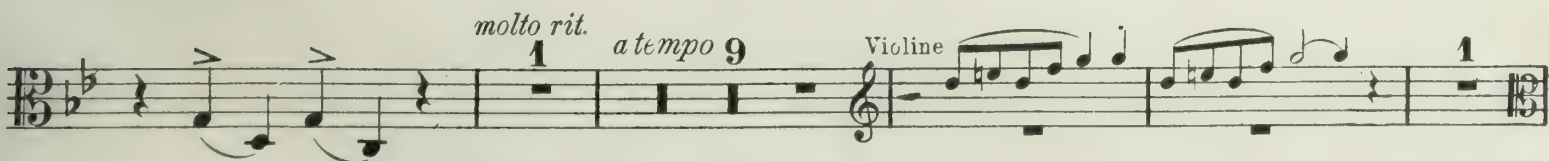
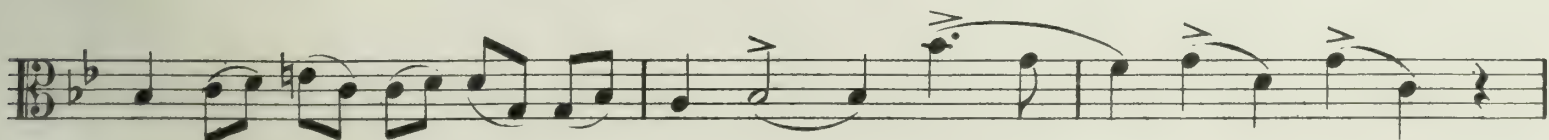
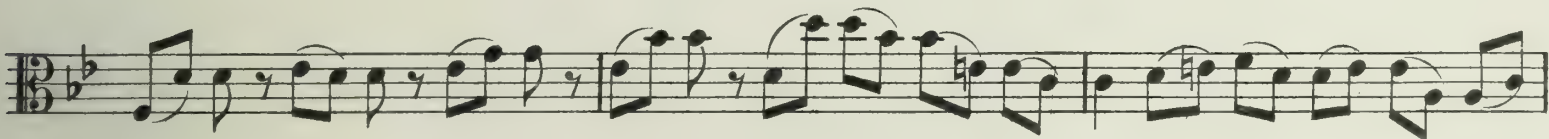
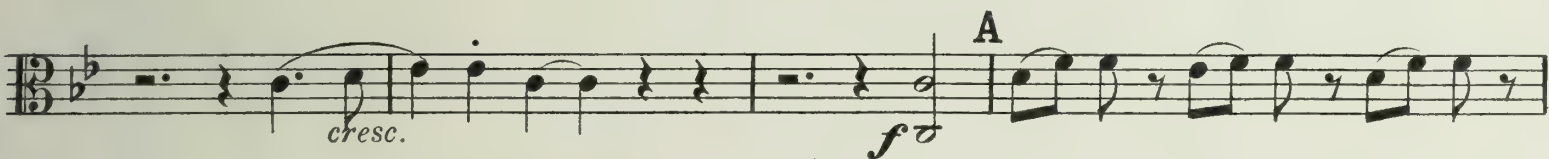
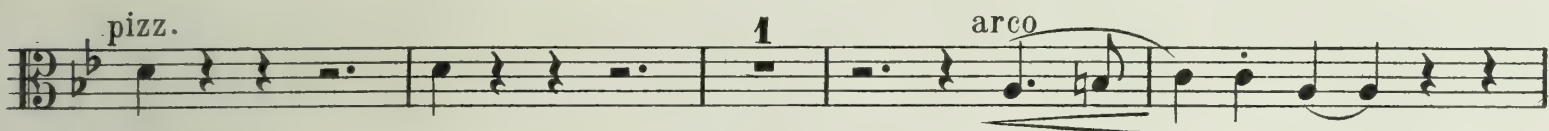
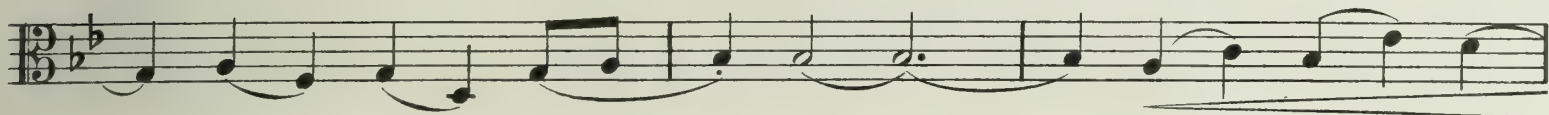
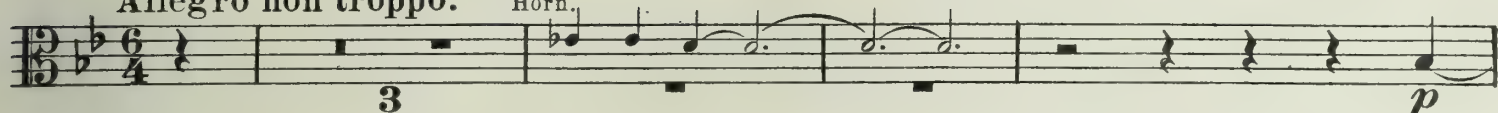
Kammersinfonie.

I.

Paul Juon, Op. 27.

Allegro non troppo.

Horn.



M 8801

Bratsche (I).

B

mf espressivo *cresc.* *f*

cresc. *molto rit.* *a tempo e giocoso* *meno f*

cresc. *p* *sfz* *sfz*

C

cresc. *f*

cresc. *p* *f*

ff *poco a poco dim.*

D

pp *1 pizz.* *3* *arco* *f*

poco cresc.

cresc. *f* *détaché*

E

ff

Bratsche (I).

3

The musical score is written for the first Violin (Bratsche I) in 3/4 time. It consists of 13 staves of music. The key signature has one flat (B-flat). The score includes various musical notations such as triplets, slurs, and dynamic markings. Performance instructions like *pizz.* (pizzicato), *arco* (arco), *dim.* (diminuendo), *cresc.* (crescendo), *molto rit.* (molto ritardando), and *a tempo* are present. There are also markings for other instruments: *Horn*, *Fag.* (Fagott), and *Ob.* (Oboe). The score is numbered 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13. The final measure of the 13th staff is marked with a double bar line and a repeat sign.

Bratsche (I).

I

mf *espress.* *cresc.* *f*

cresc. *molto rit.*

a tempo e giocoso

mf *cresc.*

p *sfz* *sfz* *cresc.* *f*

cresc. *p*

f *ff*

poco a poco dim. *Tempo giusto.*

cresc.

f

Bratsche (I).

5

L pizz. arco **f**

ff **ff** **molto rit.**

II.

Andante elegiaco.

11 rall. a tempo Viol. I. **1**

poco a poco cresc. **p** **poco a poco cresc. p** **mf** **cresc.** **rit.** **cantabile ma dolce** **a tempo** **cresc.** **f** **dim. meno f** **dim. e rall.** **molto rall.** **B a tempo** **16** **Viol.**

Bratsche (I).

espress.
poco a poco cresc. e più appassionato
mf
cresc.
f
cresc.
meno f
rall.
Horn.
p espress.
Tempo primo
poco cresc.
più f
dim.
poco rall.
dim.
a tempo
p
poco a poco cresc.
p
espr.
poco a poco cresc.
mf
Cl.
f
rit.
poco a poco in tempo
dolce
p
dim.
cresc.
rit. a tempo
rit.
pizz.
p
arco
p
morendo
sfz
pp

III.

Allegro non troppo quasi moderato.

The musical score is written for the first Violin (Bratsche I) in 5/4 time. It begins with a key signature of one flat (B-flat) and a tempo marking of "Allegro non troppo quasi moderato." The score is divided into several sections marked with letters A, B, C, and D.

The first staff starts with a dynamic of *p* (piano) and includes a "pizz." (pizzicato) instruction. The second staff features a "poco a poco cresc." (poco a poco crescendo) instruction. The third staff has a "poco a poco dim." (poco a poco decrescendo) instruction. The fourth staff includes a "pizz." instruction and a "poco a poco dim." instruction. The fifth staff has a "poco a poco cresc." instruction. The sixth staff includes a "pizz." instruction and a "poco a poco cresc." instruction. The seventh staff has a "pizz." instruction and a "poco a poco cresc." instruction. The eighth staff includes a "pizz." instruction and a "poco a poco cresc." instruction. The ninth staff has a "pizz." instruction and a "poco a poco cresc." instruction. The tenth staff includes a "pizz." instruction and a "poco a poco cresc." instruction.

The score includes various dynamics such as *p* (piano), *f* (forte), *mf* (mezzo-forte), and *ff* (fortissimo). It also includes articulations like "pizz." (pizzicato) and "arco" (arco). Performance instructions include "poco a poco cresc." and "poco a poco dim." (poco a poco decrescendo). The score is marked with letters A, B, C, and D, indicating different sections or measures.

Bratsche (I).

pizz. *f* arco
p poco a poco dim.
sfz *f* *p* *E cantabile*
mf *f*
dim. *a tempo* *rit. p* *cresc.*
f *f*
rit. p *a tempo*
mf *p* *pizz.*
arco *cresc.* *f* *p*
 poco a poco dim.
f *mf* *poco a poco cresc.*
pizz. *arco* *p* poco a poco

Bratsche (I).

9

cresc.
ff
pizz.
arco
f
L 2
pizz.
arco
f
p
poco a poco dim.
f
ff

IV.

Moderato
12
Klav.
mf
7
Clar.
A
mf
f
dim.
3

Bratsche (I).

Musical score for Bratsche (I) in B-flat major, 3/4 time. The score consists of 12 staves of music. The key signature has two flats (B-flat and E-flat). The time signature is 3/4. The score includes various musical notations such as slurs, accents, and dynamic markings.

Key markings and dynamics include:

- B** (Section marker)
- p* (piano)
- simile*
- pizz.* (pizzicato)
- arco* (arco)
- f* (forte)
- cresc. poco a poco* (crescendo poco a poco)
- C** (Section marker)
- f* (forte)
- p* (piano)
- poco a poco cresc.* (poco a poco crescendo)
- f* (forte)
- D** (Section marker)
- ff* (fortissimo)
- molto espress. e appassionato* (molto espressivo e appassionato)
- cresc.* (crescendo)
- fff* (fortississimo)
- meno f e poco rall.* (meno forte e poco rallentando)
- E** (Section marker)
- poco a poco in tempo e dim.* (poco a poco in tempo e diminuendo)
- cresc.* (crescendo)

Musical score for Violin I (Bratsche I) in 3/4 time. The score consists of 11 staves of music. The key signature is one sharp (F#), and the time signature is 3/4. The score includes various dynamics and articulations:

- Staff 1: *poco a poco dim.* (poco a poco dim.)
- Staff 2: *F poco meno mosso* (F poco meno mosso), *in tempo* (in tempo), *Violine* (Violine), *p* (p), *cresc.* (cresc.), *11* (11), *4* (4).
- Staff 3: *p* (p), *p* (p), *p* (p).
- Staff 4: *cresc.* (cresc.), *p* (p).
- Staff 5: *p* (p), *G* (G), *1* (1).
- Staff 6: *pizz.* (pizz.), *f* (f).
- Staff 7: *arco* (arco), *pp* (pp), *3* (3).
- Staff 8: *cresc poco a poco* (cresc poco a poco).
- Staff 9: *f* (f), *H* (H), *cresc.* (cresc.).
- Staff 10: *ff* (ff).
- Staff 11: *1* (1).

Bratsche (I).

Musical score for Bratsche (I) in B-flat major, 3/4 time. The score consists of ten staves of music. The first staff begins with a treble clef, a key signature of two flats (B-flat major), and a 3/4 time signature. The music is marked *ff* *molto espress. e appassionato*. The second staff continues the melody with a *cresc.* marking. The third staff features a *fff* dynamic and a *meno f e poco rallent.* instruction. The fourth staff includes a *molto rit.* marking, a key signature change to one flat (B-flat major), and a *poco a poco in tempo dim.* instruction. The fifth staff continues with a *cresc.* marking. The sixth staff features a *poco a poco dim.* instruction. The seventh staff is marked *più tranquillo* and includes a *p* dynamic. The eighth staff is marked *rit.* and includes a *L a tempo giusto* instruction. The ninth staff is marked *Animato.* and includes a *sempre f* instruction. The tenth staff is marked *ff* *più vivo* and includes a *f* dynamic. The score concludes with a *Fine.* marking.

EM 785.7
J97k
v. 5

N7857
J 174
v. 5

Oboe.

1

Kammersinfonie.

I.

Allegro non troppo.

Paul Juon, Op. 27.

5 1 5 1 2

Fag. Clar. in B. Clar. Viol. Clar.

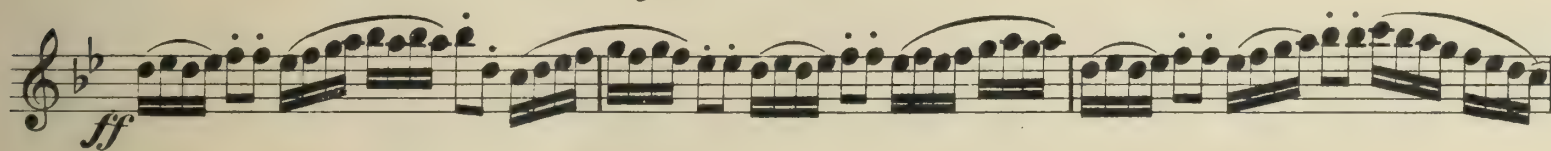
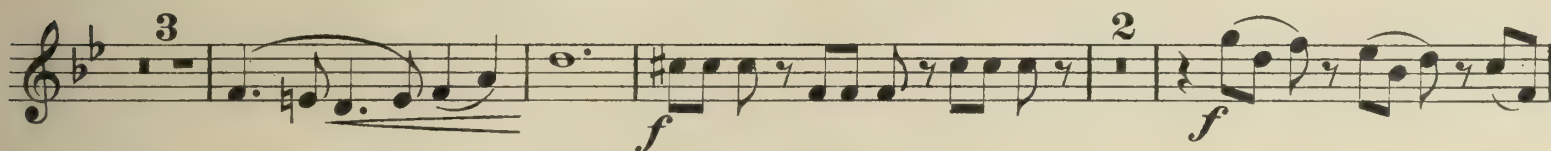
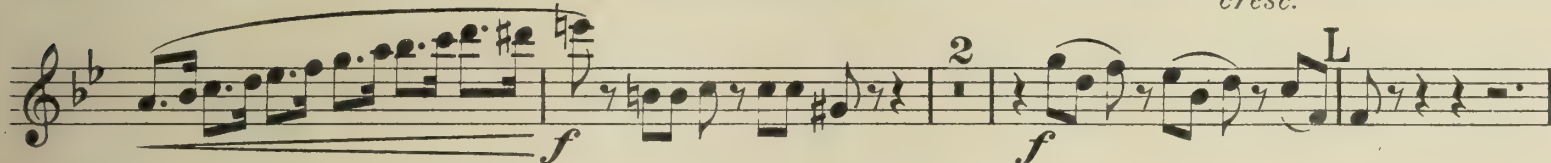
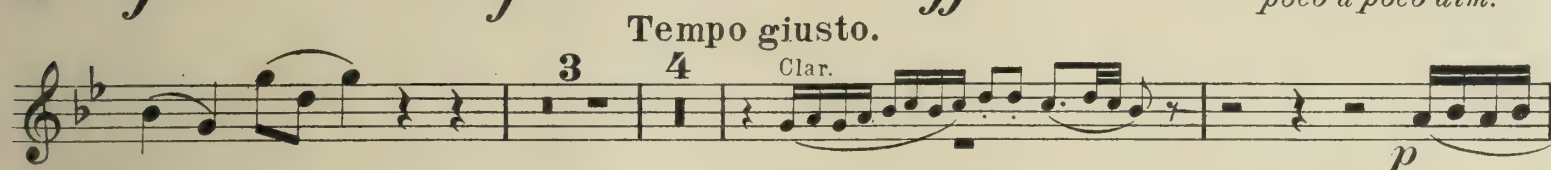
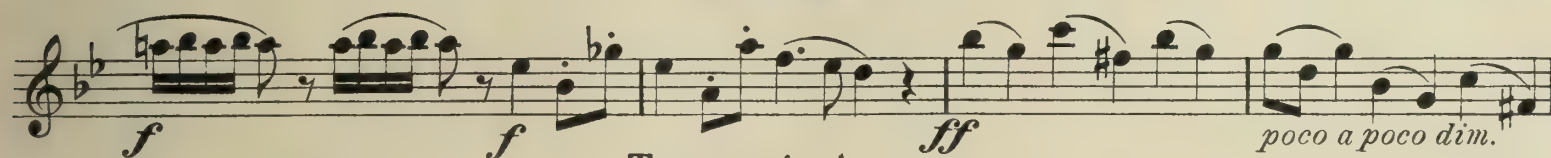
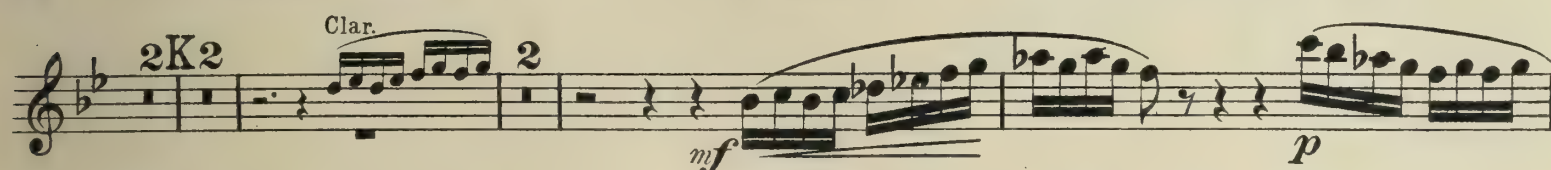
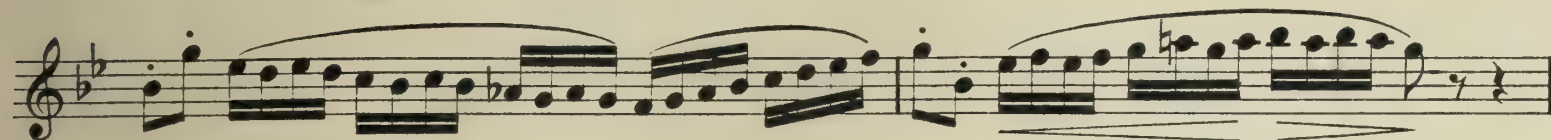
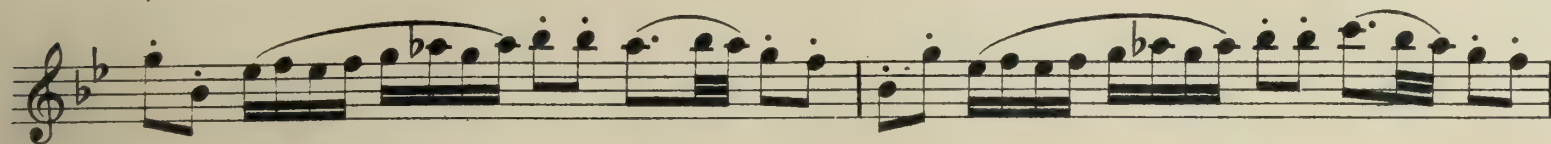
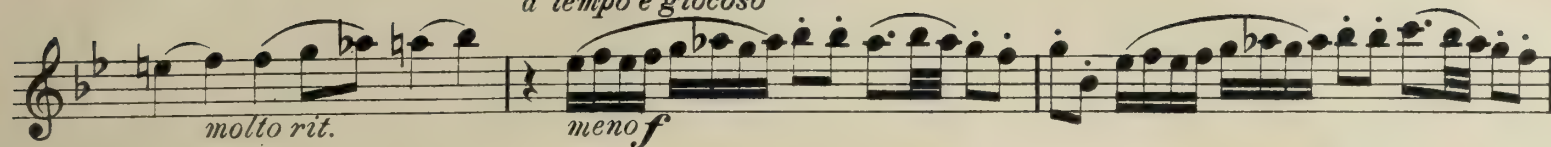
mf *p* *cresc.* *f* *molto a tempo rit.* *espress.* *p* *f* *mf* *cresc.* *a tempo e giocoso* *molto rit.* *meno f* *p* *p* *f* *f* *poco a poco dim.*

A B C

Oboe.

D 6 Clar. *mp* *mf*
f *cresc.*
 1 E 1 *f*
f
 F 3 *f*
ff
 6 G 4 Clar. *mf* *p*
 (Kad) *a tempo*
 6 Clar. *cresc.* *f* H
cresc. *molto rit. a tempo* 1 1 2 *p*
 4 Clar. *f* *mf* I
cresc. *mf* *cresc.*

Oboe.

a tempo e giocoso

Oboe.

II.

Andante elegiaco.

15 Clar. in B. 4 A *mf* *cresc.*

3 Clar. *a tempo* *dim.* 1 *rit.*

cantabile ma dolce *dim.*

8 5 *rit.* B *a tempo* 7 Viol.

4 *molto espress.* *mf* *p*

3 C *più appassion.* 2 *mf più cresc.* *f*

f *cresc.*

9 *rall.* D Tempo 145 Clar. in B.

4 *cresc.* 3 Clar. 1

mf *poco a poco in tempo* *rit.* E

dim. 1 *p cantabile ma dolce* *dim.*

6 *rit.*

Klavier. 10

a tempo *dim.*

III.

Allegro non troppo quasi moderato.

Viol. *p* poco a poco cresc.

f Clar. 5

A 2 Viol. *f*

Clar. 5 B 1 *f* 3

Horn. 3 C *mf*

Viol. 11 D *f* 3 Viol. 2

Clar. 5 E 10 Klav. *rit.*

a tempo *p* *cresc.* *f*

Klav. F 3 *f*

1 G 2 Viol. *p*

f *dim.* *rit.*

3 H 2 Viol. pizz.

Oboe.

p *cresc.*

5 Clar. *f* 3

3 Horn. K *mf*

11 Viol. *f* 3

L₂ Viol. pizz. *f*

5 Clar. *f* 3

f 3 *ff* 3

IV.

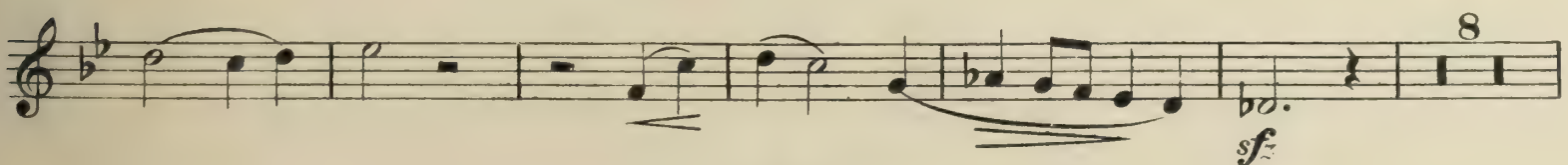
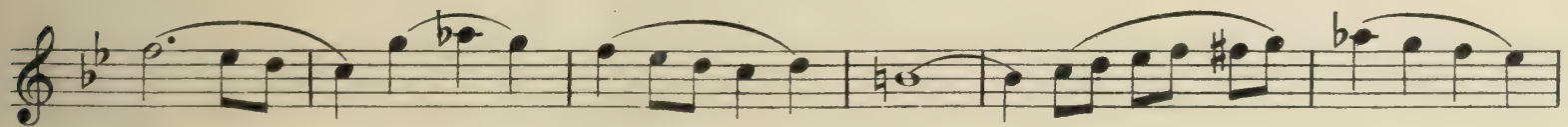
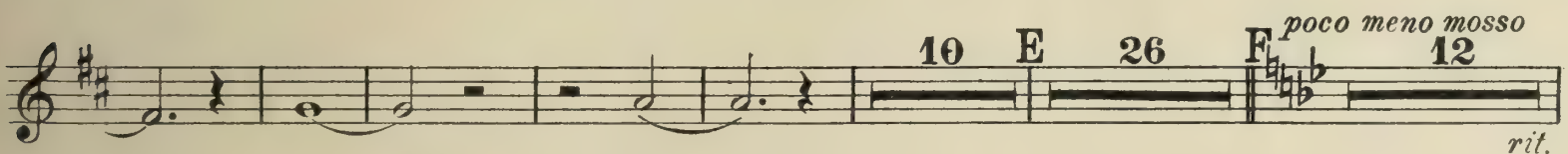
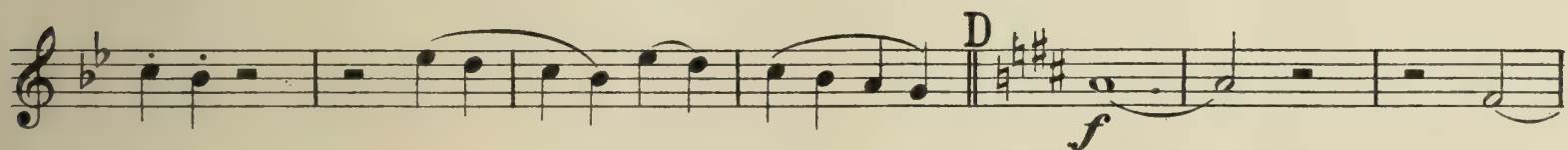
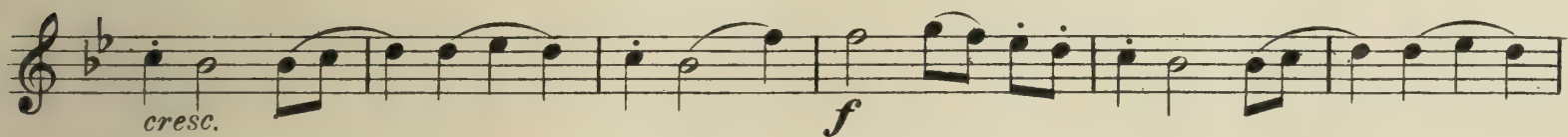
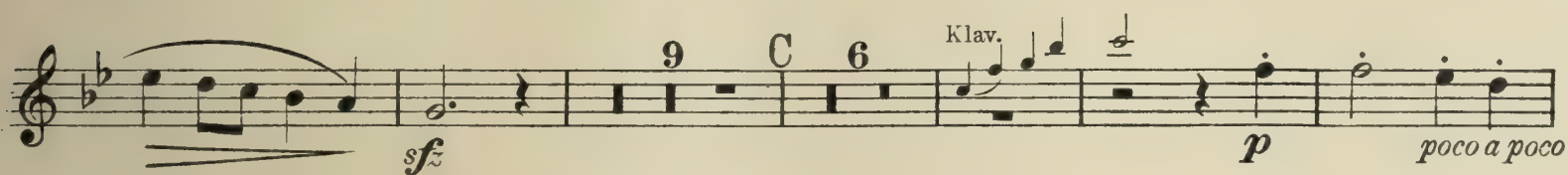
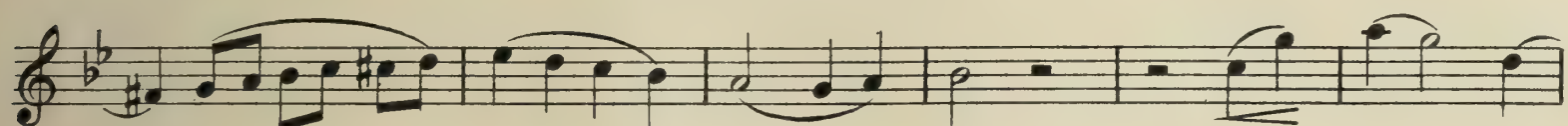
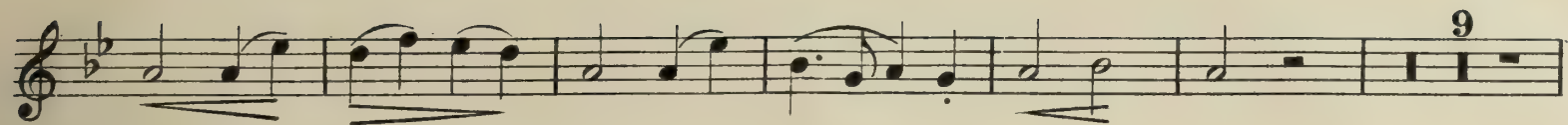
Moderato. 12 Klav. *mf*

5 Clar.

2 A *mf*

Oboe.

7



Oboe.

Musical score for Oboe, page 8. The score consists of ten staves of music in B-flat major. It includes various musical notations such as triplets, trills, and dynamic markings. Performance instructions like "cresc. poco a poco", "molto rit.", and "Animato." are present. The piece concludes with a "Fine." marking.

Dynamics and performance markings include: *f*, *ff*, *cresc. poco a poco*, *meno f e poco rall.*, *molto rit.*, *K poco a poco in tempo e dim.*, *a tempo giusto*, *f*, *Animato.*, *sempre f*, *ff*, *piu vivo*, *f*, *sf*, and *Fine.*

Fingerings and articulations are indicated by numbers (1, 2, 3) and trill markings (*tr*).

FM 785.7
J97k
v. 6

M 1357
f J 278
v 6

Clarinete in B.

1

Kammersinfonie.

I.

Allegro non troppo.

Paul Juon, Op. 27.

5 Fag. *mf*

3 *p* *cresc.*

A *cresc.* *f*

marc. *f*

molto rit. *a tempo* Viol. *espressivo*

1 1 2

3 *p* *f* B *mf* *molto rit.*

cresc. *f* *cresc.*

a tempo e. giocoso *meno f*

p *cresc.* *f* C 1

M 8803

Clarinette in B.

mf

p

f

ff

poco a poco dim.

p

p espressivo

cresc.

mf

f

cresc.

E 2

f

1 F

f

ff

ff

a tempo

6 G 2 Fag.

(Kad.)

mf

Clarinete in B.

3

The musical score for Clarinet in B consists of ten staves. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings. The score is written in a single system, with each staff representing a different part of the music. The key signature is one sharp (F#), and the time signature is 4/4. The score includes several performance instructions and dynamic markings.

Staff 1: Starts with a treble clef and a key signature of one sharp (F#). The first measure contains a triplet of eighth notes. The dynamic marking *p* (piano) is placed below the first measure. The staff ends with a *cresc.* (crescendo) marking.

Staff 2: Continues the melody. The dynamic marking *f* (forte) is placed below the second measure. The staff ends with a *cresc.* marking.

Staff 3: Continues the melody. The dynamic marking *f* (forte) is placed below the second measure.

Staff 4: Continues the melody. The dynamic marking *ff* (fortissimo) is placed below the second measure. The staff ends with a *molto rit.* (molto ritardando) marking, followed by a *a tempo* marking.

Staff 5: Continues the melody. The dynamic marking *espress.* (espressivo) is placed below the second measure. The staff ends with a *1* marking.

Staff 6: Continues the melody. The dynamic marking *espress.* (espressivo) is placed below the second measure. The staff ends with a *f* (forte) marking, followed by a *mf* (mezzo-forte) marking.

Staff 7: Continues the melody. The dynamic marking *cresc.* (crescendo) is placed below the second measure. The staff ends with a *f* (forte) marking, followed by a *cresc.* marking.

Staff 8: Continues the melody. The dynamic marking *a tempo e giocoso* (a tempo and playful) is placed above the second measure. The staff ends with a *meno f* (meno forte) marking.

Staff 9: Continues the melody. The dynamic marking *meno f* (meno forte) is placed below the second measure.

Staff 10: Continues the melody. The dynamic marking *p* (piano) is placed below the second measure. The staff ends with a *cresc.* (crescendo) marking, followed by a *f* (forte) marking.

Clarinete in B.

mf

mf

p *f* *f*

ff *poco a poco dim.* 3 *Tempo giusto.* 4

p

p *poco a poco cresc.*

cresc. *f* 2

L 4 *f*

f *ff*

molto rit

II.

Andante elegiaco.

Viol. 2

p

poco a poco cresc.

f

f

dimin.

B a tempo

p dolce molto espr.

dim.

p

p

p

poco a poco cresc. e più appassionato

più cresc.

cresc.

f

meno f

7 rall.

Tempo I.

Viol. 3

Clarinete in B.

p *poco a poco cresc.*

f *dim.*

rit. *poco a poco in tempo*

tranquillo *morendo* *pp*

1 E 14 Oboe *rit.* 1 1

III.

Allegro non troppo quasi moderato.

p

p

poco a poco cresc.

p

poco a poco dim.

cresc. *f* A

Clarinete in B.

7

1

p

poco a poco dim.

cresc.

f

B Viol.

mf

4 C

mf

11

Viol. b. 3

D

3

f

3

3

1

f

p

poco a poco dim.

E 10

Klav.

rit.

cresc.

f

Clarinete in B.

The musical score for Clarinet in B on page 8 features ten staves of music in G major. The notation includes various dynamics and performance instructions:

- Staff 1: *p*, *cresc.*, *f*
- Staff 2: *f*
- Staff 3: *f*, *dim.*, *rit. a tempo*, *p*
- Staff 4: *sfz p*
- Staff 5: *cresc.*, *p*
- Staff 6: *poco a poco dim.*, *cresc.*
- Staff 7: *f*, *mf*
- Staff 8: *f*
- Staff 9: *f*

 Additional markings include fingerings (1, 2, 3, 4), breath marks (b), and instrument abbreviations (Klav., Viol.).

Musical score for the waltz "The Merry Widow" (Op. 21, No. 1) by Franz Lehár. The score is in 3/4 time, key of D major (one sharp), and consists of four staves. The first two staves are for the first violin and second violin, both playing a continuous eighth-note pattern. The third staff is for the first piano, playing a similar eighth-note pattern with a *poco a poco dim.* (poco a poco dim.) marking. The fourth staff is for the second piano, playing a similar eighth-note pattern with a *cresc.* (crescendo) marking. The score includes dynamic markings *p* (piano), *f* (forte), and *ff* (fortissimo).

IV.

Moderato. 12

Klav.

mf

p *cresc. poco a poco*

mf

f

dim.

2 6

ob. B

poco più f

Viol.

sfz

f

p

poco, a poco cresc.

f

D

f

10 E 26 F

poco meno mosso

Horn

Fag.

in tempo

sfz

p

cresc.

G

p

poco più f

sfz

pp

3 3 cresc. poco a poco

f

ff

f

cresc. poco a poco

3 3 3 3 *ff* molto rit. meno *f* e poco rall.

K poco a poco in tempo e dim. 20

L a tempo giusto Horn. 5 Fag. 2 Fag. *mf* cresc.

Animato. *f*

sempre *f* *ff* più vivo *f*

1 *sfz* Fine.

FM 785.7
J97k
v. 7

Horn in F.

1

Kammersinfonie.

I.

Paul Juon, Op. 27.

Allegro non troppo.

munter

f
mf
poco a poco
cresc.
f
marc.
f
molto rit. a tempo
Clar.
espress.
mf
molto rit.
a tempo
cresc.
f
cresc.
e giocoso
Clar.
f
mf
f
ff
poco a poco dim.
mp

Horn in F.

Musical score for Horn in F, featuring 12 staves of music. The score includes various dynamics, articulations, and performance instructions.

Dynamics and markings include: *mf*, *f*, *cresc.*, *ff*, *dim.*, *ad lib.*, *poco a poco acceler.*, *rit.*, *G a tempo*, *poco a poco cresc.*, *molto rit.*, *a tempo*, and *mf*.

Performance instructions include: *2 E Viol.*, *4 Viol.*, and *1*.

The score is marked with *3. 9324* at the bottom.

Ob. 8 I *mf*

cresc. *f* *cresc.* *molto rit.* *a tempo* 6

e giocoso Clar. 1 K *f*

1 *mf*

f *ff* *poco a poco dim.*

3 *Tempo giusto.* *p*

cresc. *f* *poco a poco cresc.*

L *f* 2 *f* 2 *ff* 2 *ff* *molto rit.*

II.

Andante elegiaco. A *Oboe*

22 *f*

rit. 45 *Fag.*

dim. molto rall. > B *a tempo* 13 *Oboe.* 1 *espressivo*

C *più appassion.* 2 *mf* *f*

f *cresc.* *f*

1 *meno f* *poco a poco dim. e più tranquillo*

rallent. D *Tempo I.* 21 *Ob.*

f 2 *rit.* E 20 *dim.* *poco a poco in tempo*

Clar. 1 *p* *pp*

III.

Allegro non troppo quasi moderato.

marcato ma non troppo **f**

poco a poco cresc. **f** **p**

A **f**

B Viol. 7

poco a poco cresc.

C 1 **f** **mf** *poco a poco cresc.*

D Ob. 3 **f**

a tempo

6 **E** 12 **rit.** **f**

4 **F** 4 **f** 1

ritard. **G a tempo** 6 **Viol.** 2 **Clar.** 3

f *dim.*

H

p *ma marcato*

cresc.

I Viol.

poco a poco cresc.

K

f

poco a poco cresc.

f

Ob.

3

L

f

5

Clar.

Ob.

2

Solo

ff

IV.

Moderato. 12

Klav.

mf

7 Cl. *mf* A

12 B 13

Cl. 3 *f sfz* 7 Viol. 3 *f*

C *p*

poco a poco cresc. *f*

D *f*

10 E 21 Viol. 2 Bratsche. F *poco meno p*

mosso

poco a poco cresc. *in tempo sfz* 5 *cresc.*

4 *cresc.* 1

G 11 Ob. *p* *f*

pp *cresc. poco a poco* 1

H

f

ff

molto espressivo
f

f cresc.

poco a poco

molto rit.

ff

meno f e poco rallent.

poco a poco in tempo

5

sfz

sfz

sfz

sfz

p

1

più tranq. L

a tempo giusto

1

p

poco a poco cresc.

1

f

Animato.

sempre f

ff

Più vivo.

f

sfz

1

Fine.

FM 785.7
J 97K
v. 8

M 7837
Fagott.

1

Kammersinfonie.

I.

Allegro non troppo.

Paul Juon, Op. 27.

3 Horn.

mf

Viol.

mf *poco a poco cresc.*

cresc. *f* A 1 2 3 4 5 *f marc.*

molto rit. a tempo Horn.

1 6

espressivo

B

mf *cresc.* *f* *cresc.*

a tempo e giocoso

molto rit. *p*

C 1

p *cresc.* *f*

Fagott.

This page of musical notation is for a symphony, featuring multiple staves with various musical notations, dynamics, and instrument markings. The notation includes bass clefs, key signatures of two flats, and a variety of musical symbols such as notes, rests, and accidentals. Dynamics like *mf*, *f*, *ff*, *poco a poco dim.*, *cresc.*, and *molto rit. a tempo* are used throughout. Instrument markings include *Ob.* (Oboe), *Horn.* (Horn), *Viol.* (Violin), and *Cl.* (Clarinet). The page is divided into sections labeled with letters and numbers: *F*, *G*, *H*, and *E*. The notation is complex, with many notes and rests, and a variety of musical symbols.

Fagott.

3

3 1

mf *cresc.* *f*

cresc. *molto rit.* *a tempo e giocoso* *meno f*

p *cresc.* *f* **K** 1

mf *mf* *f*

ff *poco a poco dim.* *dim.* *p* **1** *Tempo giusto.* *p*

p *p* *poco a poco cresc.*

cresc. *f* **2**

f **2**

ff *ff* *molto rit.* **1** **2** **3** **4** **5**

II.

Andante elegiaco. Clar.

15

5 A

mf cresc. f

3

rit. dim. a tempo

1 7

Viol.

p

3

rall. a tempo

1 2 *p cresc.*

molto rall.

B

a tempo

11

Viol.

sfz

molto espressivo

mf

p

C più appassion. 1

mf poco a poco cresc. f

f

cresc. f

meno f

rall.

D Tempo I. 14

poco a poco dim. e più tranquillo

Clar.

6

mf cresc. f

poco a poco in tempo

3

rit. dim.

E

8

Viol.

f

rit. a tempo

1 1 2

dim.

10

III.

Allegro nontroppo
quasi moderato. Ob.

The musical score is written for Bassoon (Fagott) and Violin (Viol.) parts. The key signature is one flat (B-flat), and the time signature is 5/4. The score is divided into several systems, each containing a Bassoon staff and a Violin staff. The Bassoon part features various musical notations, including slurs, ties, and dynamic markings. The Violin part is primarily composed of eighth and sixteenth notes, often beamed together. The score includes several section markers labeled A, B, C, and D. The tempo is marked 'Allegro nontroppo quasi moderato.' and the instrument is 'Ob.' (Oboe). The score is numbered 'III.' and 'S. 9324'.

4

2

*p*³ 3

1

poco a poco dim.

A 4

cresc.

Ob.

2

p

1

poco a poco dim.

B 1

cresc. *f*

mf *poco a poco cresc.*

1

C 1

poco a poco cresc.

7

Viol.

D

*f*³ 4

Ob.

2

Fagott.

1

p 3 3

poco a poco dim.

cresc. *f* *E* 12 *rit. Cl.* *a tempo* 4

mf *b* 2 *F* 3 *Klav.* *f*

ritard. *f* *dim.* *G a tempo* 10 *H* 4

Op. 2 *p* 3 3

poco a poco dim.

cresc. *f* *I* 1

mf *poco a poco cresc.*

poco a poco cresc.

1 K 1

poco a poco cresc.

7

Fagott.

7

Viol. *b* *f* *3* *L* *4* *Ob.* *2*

p *3* *3* *1*

poco a poco dim. *cresc.*

f *ff*

IV.

Moderato. Klav. *mf*

12

espress. ma p

cresc. poco a poco

A *mf* *12* *B* *13*

Clar. *3* *8* *Viol.* *C* *1* *2* *3* *4* *5* *f* *sfz*

p *poco a poco cresc.* *f*

D *f* *6* *7*

10 *E* *26* *F* *poco meno mosso* *6* *Horn*

Fagott.

in tempo

p poco cresc. *sfz p* *cresc.* **1**

sfz p *cresc.*

11 *Ob.* *p* *f* *sfz* *pp*

cresc. poco a poco **1** *H* *f*

ff

I *f* *cresc. poco a poco*

K *poco a poco in tempo e dim.* *ff* *meno f e poco rall.* *molto rit.* *dim.*

più tranq. **10** *a tempo giusto* *cresc.*

4 *Horn.* *p*

Animato. *f* *sempre f* *ff*

Più vivo. **1** *f* *sfz* **1** *Fine.*

